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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

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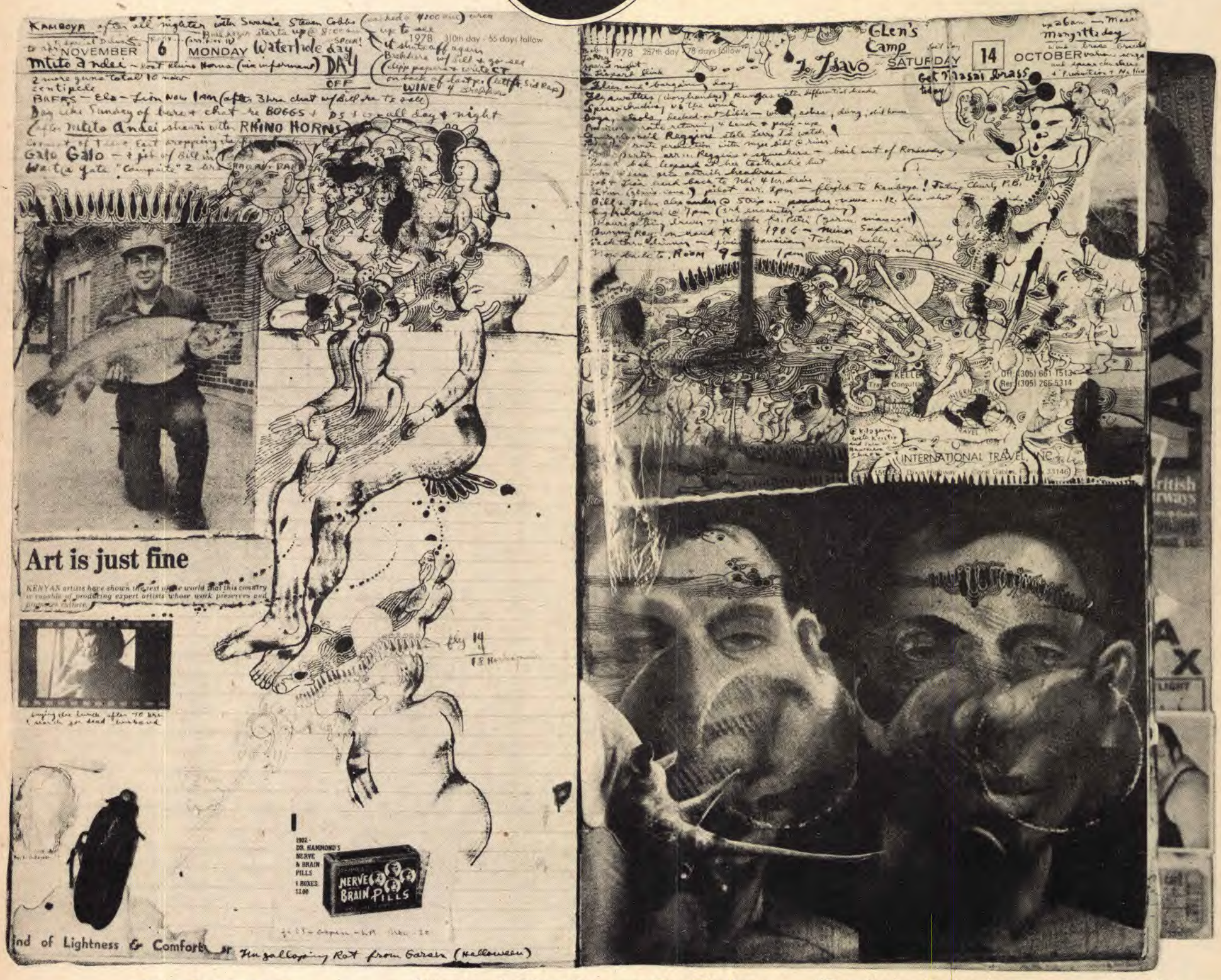

PETER BEARD'S DIARY

BY CAROL DIGRAPPA

I first saw the remains of Peter Beard's diaries in November 1977 at the International Center of Photography. Earlier that year, over twenty years of diaries had been destroyed in a fire that razed Beard's Montauk windmill residence. Only two books survived. The 1976 **Bicentennial Diary,** which was at Meriden Gravure on the night of the fire, hung on the walls in lithographs—a colorful and portentous frieze in a bright white room. **The Elephant Diary,** filled with photographs dating from 1971 to 1976, had been with Beard the night of the fire and now lay open in a black box in the center of the room. The casket also held the soggy pile of burned books—ashes, mold and all.

Marvin Israel designed the show of diaries and dying elephants (from Beard's book **The End of the Game**) as a conceptual installation. To give the viewer the feeling of African imbalance, photographs of starved elephants, disintegrating carcasses, and ravaged land were theatrically lighted in the dark. Elephant dung, animal skulls, stress boxes jammed with progress reports from Kenya Colony, and jungle sounds carried out the themes of overpopulation, stress and destruction of habitat. The elephants stood out as a metaphor for men. In contrast to the rest of the museum, the diary room seemed modern and light—an embellishment of the theme. The pages overlapped on the wall in a detailed bas-relief which, like death itself, seduced and repelled simultaneously.

After seeing pictures of so many rotting carcasses, the diaries conjured up a dream of the primeval forest—of a dense chaos. On each page, a wild landscape of "piddling trivia and absurdities" grew like a fungus. Each image was woven into another, blending and layering arcane truths and media nonsense until open space seemed as rare as in the forest, as meaningful as silence. Almost as if the diaries had designed themselves, they reflected a strange order in a complex growth of visions.

CONTINUED ON PAGE 4

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In This Issue:

Inventory with Words and Music
Most of us have peered through a diary of sorts at one time or another. But few have been privileged to see the extraordinary diaries of Peter Beard. Page 1.

Editorial: Plagiarism
Several of our past issues contained pieces striking out at one of the worst plagues ever to infest typeface creation. However, you can't fool all of the people all the time. Page 2.

The Cartoonist
In this issue we are introducing Lou Myers to our readers, not as a cartoonist but, as a writer of a short story about a cartoonist. Page 9.

Pro.Files: The Great Graphic Innovators
Gertrude Snyder gives us a bird's eye view of Swiss designer Joseph Müller-Brockman, and DD&B art director Helmut Krone. Page 12.

Hanger Caps: A New Alphabet?
Continuing their search for new and amusing alphabets to present to our readers, the editors have come up with yet another. You'll find it on Page 18.

Ms. Janet Beller
In this issue our Ms. is a reportage photographer of little reknown—by her own admission—whose fame and fortune we hope to encourage. Page 20.

Bramhall's Literary Caricatures
Recently, we came across a young caricaturist named William Bramhall, Jr. His interpretations of literary figures are extraordinary. Page 22.

A History of Radio
Al McGinley and Don McKechnie cover the "good old days of radio" in this issue's nostalgic crossword puzzle. Page 26.

Something for Everybody
Our popular regular feature returns with a fascinating assortment of minutiae that seem to amuse and tantalize our readers. Page 28.

Something from Everybody
It started out with unsolicited letters (largely words), then moved on to letters with fewer words and more illustrations. Now we are receiving a collection of stimulating graphic contributions which we are delighted to bring to your attention. Page 30.

What's New From ITC
ITC Zapf Chancery—a distinctive, new, calligraphic typeface design by Hermann Zapf—in four weights: Light, Medium, Demi, and Bold (with special italic fonts) is the new typeface from ITC. Page 33.

How To Use ITC Zapf Chancery
ITC thought it would be appropriate to use our 8-page color section as a handy guide to the effective usage of ITC Zapf Chancery. We hope this effort proves helpful. Page 36.

The Inflated Dollar
Now you see it, now you don't. We're talking about our rapidly shrinking American unit of exchange, to which photographer Alfred Gescheidt has given new expansive life before it vanishes altogether. Page 45.

"It's fun to be fooled but it's more fun to know." *That was the theme of an ad campaign in Granddad's day. But times have changed. Today it's not that much fun to be fooled. Few drivers burst into gales of laughter upon finding that the repairman who swore the part was new had pulled it out of a beat-up wreck. You wouldn't laugh either if the Matisse you'd bought with confidence and pride turned out to be a copy.*

Beware of being fooled. Beware today. The copy of a Matisse might look good on your wall, and the used crankshaft might last as long as your car, but what hurts is that you paid for something you didn't get. You've been taken.

And so we pose this question: Are you getting authentic ITC typefaces when you ask for them? Or are you being fooled? We're told that those who make a point of clearly ordering "ITC" typefaces generally get the real thing. If in doubt, just ask that supplier of yours to show you his ITC masters or negatives. He knows you might be skeptical. If they bear the name of any ITC licensed manufacturer in the panel opposite you're in good company. It's not much fun to be fooled; it's a lot more fun to get what you pay for.

"You May Fool All the People Some of the Time; You Can Even Fool Some of the People All the Time; but You Can't Fool All of the People All the Time."

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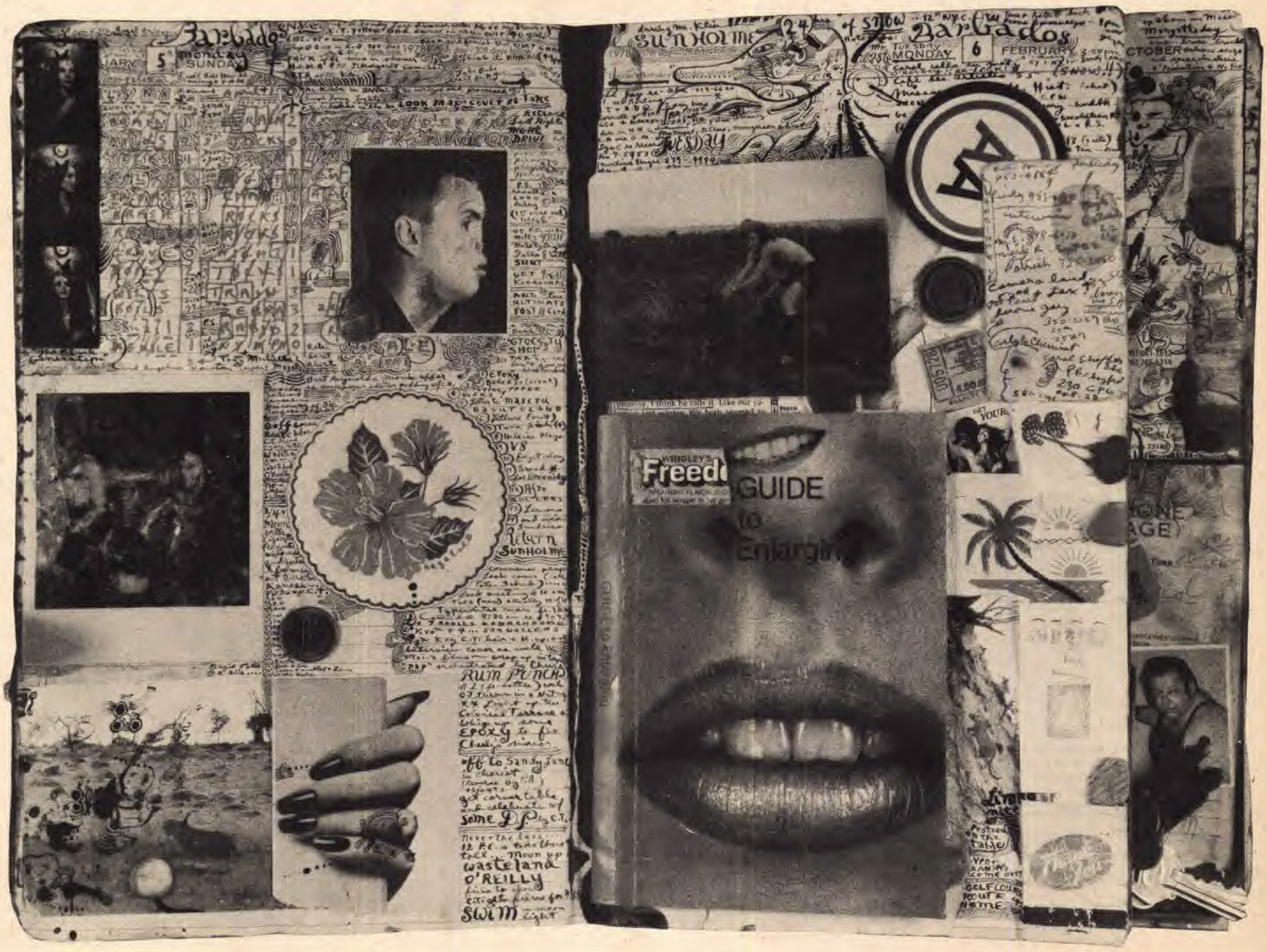

Dream images. What did they mean?

The more I looked at the diaries, the more I felt that their apparent lack of meaning was a message of futility. Who could explain the relationship of one image to another? Of a newspaper clipping showing doctors operating on a baboon to a primitive drawing of a screaming face in a labyrinth of cookies. Of a breasty banshee (The Bicentennial Girl) to an overlapping cellophane Ritz Cracker wrapper. The endless lists of things to do, people to call, weather reports, and football scores made no sense except as visual tapestry, textured with the activity that textures life itself. The more I looked, the more each word, drawing, and memento was reduced to nothing but surfaces, obscure symbols and signs. The form seemed to be the purpose. "Like society," Beard said, "the diary is a world of useless secrets. Everything is there, yet there is nothing."

A diary is perhaps the most revealing statement a person can make about himself and his times. Yet, in order to succeed, the diary must say something about every man and about every time. By offering observations, insights, or documents relating to the present, the diary evolves into history. People, events, and feelings become, with the passage of time, essences and memories. Although Beard's surviving diaries deal with visual, rather than literary, concerns, they encapsulate our age for the future. The diaries are Beard's extended letter from the present—a time capsule.

After his show Peter Beard went home to Africa, to Hog Ranch, named for the abundant wart hogs with whom he shares it. In the Ngong Hills outside Nairobi, he has lived for years in a tent, on land adjoining Karen Blixen's old coffee plantation. This land, once part of darkest Africa, has been the source for all Beard's books and diaries, including **The End of the Game, Eyelids of Morning,** and **Longing for Darkness.**

Beard began his 1978 diary here, building it partially with photos from the old diaries, but with a denser message. If the old Africa of Karen Blixen was gone, and the diaries as well, at least it existed in Beard's memory and imagination. He could re-create its past on the diary page.

Baroness Karen Blixen, who wrote under the name Isak Dinesen, was a great influence on Beard. "Nairobi said to you," she wrote in **Out of Africa,** in the 1930's, "make the most of me and of time. So undisciplined and rapacious. There is no world without Nairobi's streets." Beard read those words as a teenager and seemed to find a channel for his inexhaustible energy.

In 1955, at the age of 17, Beard went to Nairobi for the summer; then, while he studied art at Yale and developed his diary, he went back each year. After graduating in 1961, Beard made Kenya his home. That same year he travelled to Denmark to enlist Karen Blixen's help with his first book about Africa, **The End**

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WEDNESDAY 8 FEBRUARY
Greensleeves
Kenya
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Sunday
Sea Urchin Day
Barbados
SUNDAY 29 JANUARY
DE ANTHROPOLOGY DEBS DAYS IS JUS FIRST-CLASS
NO...NO!
CAROOM CAROOM!
Hail of raw eggs
NEWARK, England, (Reuter-CANA) — A newly-married couple walked into a hail of raw eggs thrown by the bridegroom's mother, who had not been invited to the wedding, a court was told today Wednesday.
American
MASTERS ARMY & NAVY SAFETY MATCHES
POISSON ANTI MOUSTIQUE SERPENTIN

of the Game. She worked with him until just a few months before she died in 1962.

In **Out of Africa,** Blixen wrote simply about complex mysteries by using the details of her life. As she lived freely and adventurously in the old Africa, where death was a constant part of life, she learned "that God and the devil are one." The small torch she carried into darkest Africa and into the recesses of her own imagination was the same torch Beard picked up toward the end of her life. He carries the message of a dying way of life through all his work.

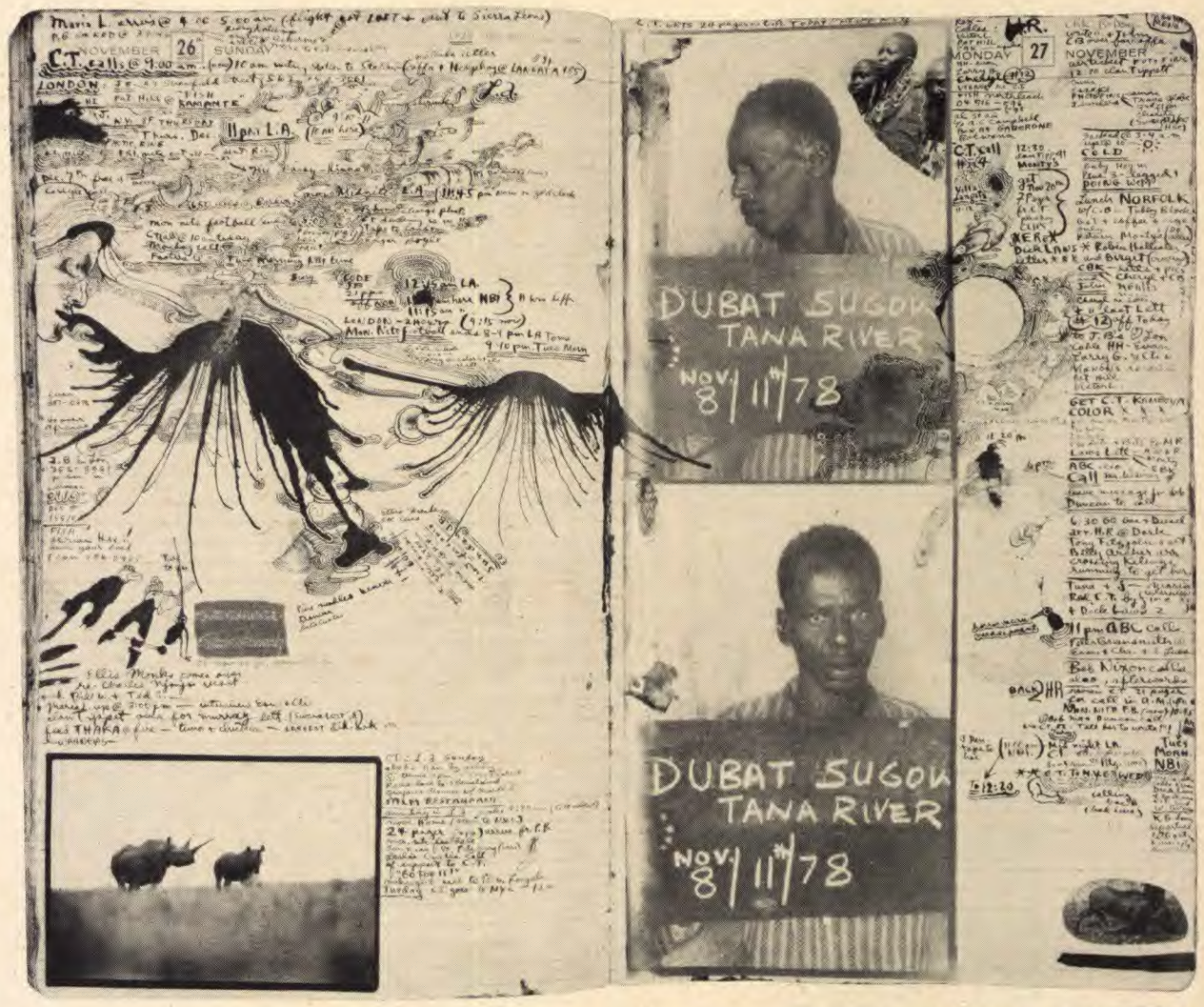
Blixen's description of letters from Kamante (the native hero of **Out of Africa**) could have been written thirty years later about Beard's diaries.... "You feel that there is some vital communication which has been heavy on the heart of the sender... but it is wrapped in darkness.... The piece of paper that... has travelled thousands and thousands of miles seems to speak and speak, even to scream to you, but it tells you nothing at all."

It is March 1979, and Peter Beard is in New York overlooking finishing touches on a film by ABC, **Africa: The End of the Game,** and preparing for a show in Japan. In the dining room of the Carlyle Hotel, Cheryl Tiegs, who narrates the film, sits on one side of him. The 1978 diary is on the other side, in a black nylon bag on the floor. It looks and feels bigger than any of the previous diaries. As he takes it out of the bag, in three pieces ripped away from the binding, it takes two of us to hold it up over the table and find a place to put it down.

The still unfinished diary is a monumental anachronism on the orange linen tablecloth. Between the frayed black leather covers, the pages measure over a foot deep, and it is bulging with keys, clippings, cards, snakeskins, scorpions, and snapshots. The crinkled edges are coated with blood which splashes across one page with a handprint. As the pages turn, the diary begins to resemble a modern book of the dead.

A journal of obsession, the diary goes wherever Beard goes. While riding in a taxi or talking on the phone, he draws, lists, clips, and pastes (with Bostik glue, because "it lasts for years"). Intellectually, Beard opposes collecting objects and making diaries. "Collecting, accumulating, dragging it all along, a way of going through the years," he mumbles, feeling the contradiction between his ideas and actions. So much energy goes into his hoarding; he channels his need to save into a grand document of designs.

If in a hundred or a thousand years, the diaries are discovered after having been lost, it will probably take more than a few Americologists to decipher the interweaving themes. By then, design will have merged with designer into a collage of images as grotesque and beautiful, as contradictory and curious, as any one of us.



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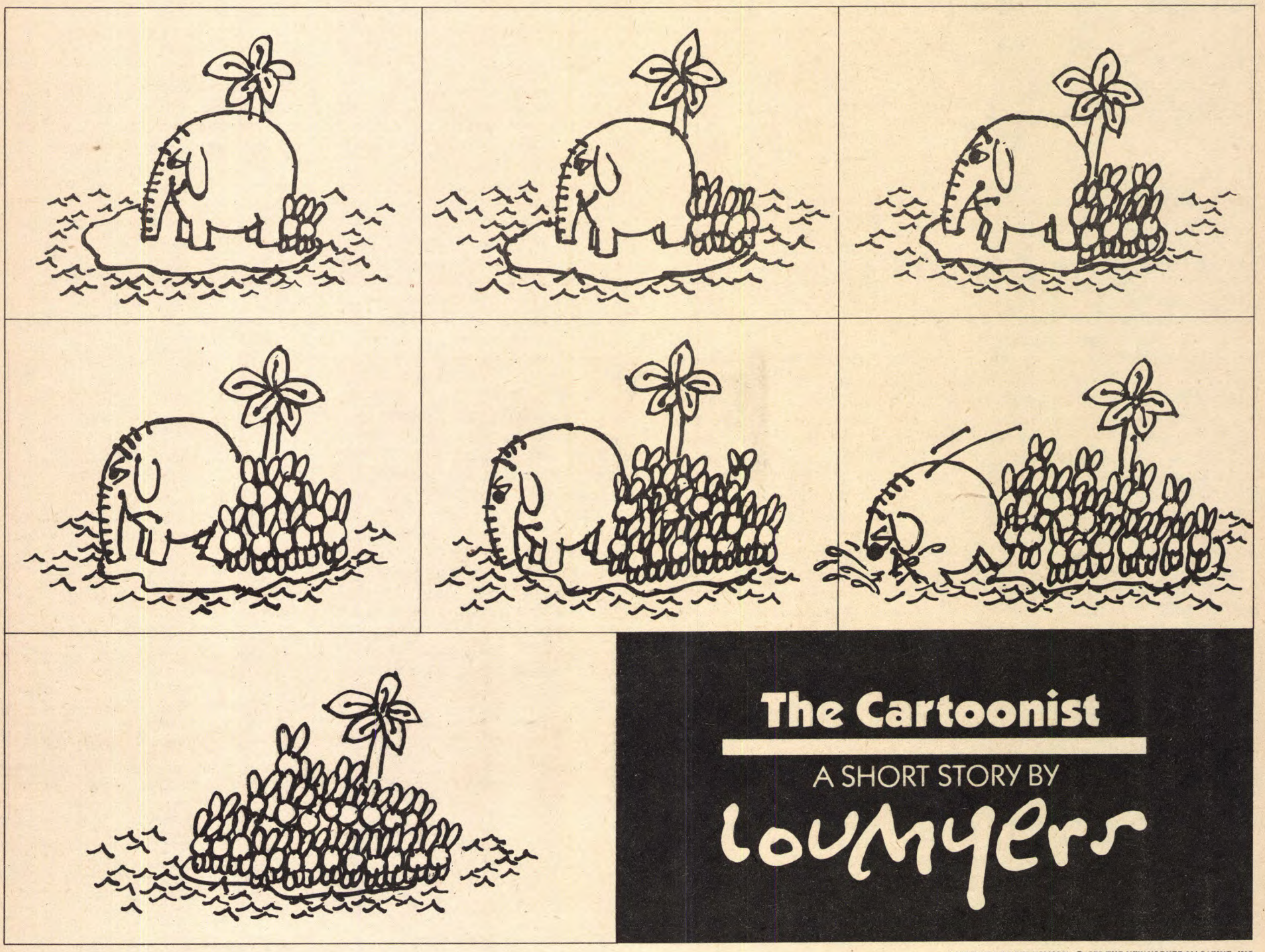

The Cartoonist

A SHORT STORY BY

Lou Myers

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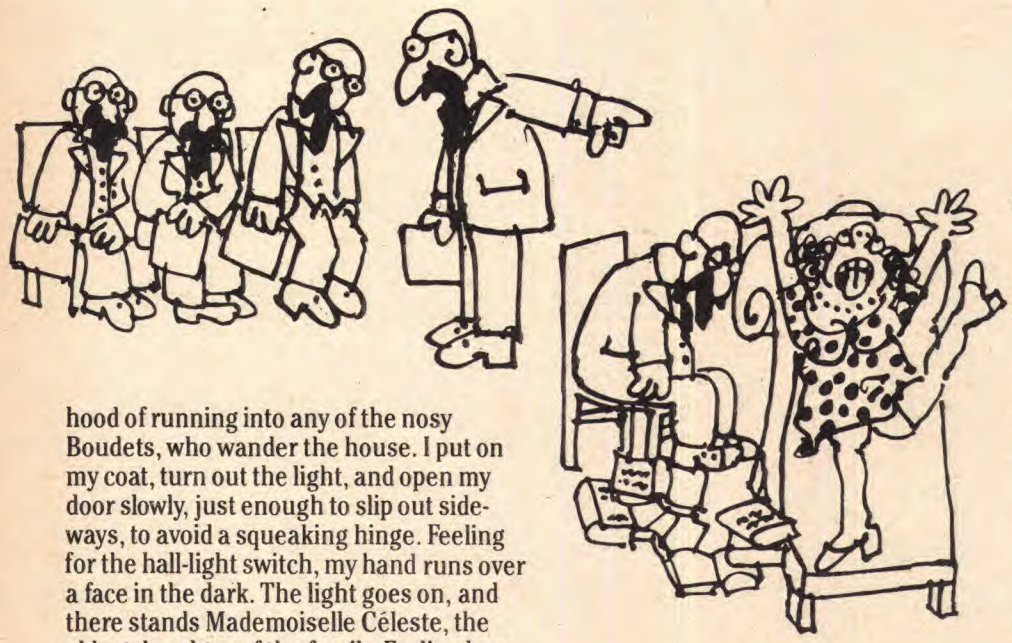
I am inking a multi-panel cartoon of an elephant on a desert island with two rabbits. The rabbits propagate rapidly from panel to panel, and finally a hundred rabbits push the elephant into the sea. The scratch of my pen, I know, can be heard through the hot-air vent on the floor near my desk and has unnerved Monsieur Marcel in the next room. He is the oldest son of the Boudet family, in whose house I am a tenant.

Monsieur Marcel is pacing back and forth in his room, tapping things with a coat hanger. "Why don't I write? Don't worry, I will write. Why don't I marry? I will marry—this year, even. Why should I? Because this is no way to live. Who needs me? Plenty of women, don't worry." Questions are tapped on wood—the dresser, the floor, the mantelpiece. Answers are tapped on jars and bottles. A muffled noise suggests he is hitting the stuffed gazelle above the fireplace.

I move nearer to the hot-air vent to enlarge the sound of my inking. The rip of the pen point is very shrill. Monsieur Marcel dashes about his room. I can smell him over the vent: old cigarettes, oil of bitter almond.

My rent is nominal, and I have a room on the fourth floor, with a fine view from a French window overlooking the Boudet garden. I also have my own bathroom—they say eighty per cent of the bathrooms in Paris are in this district—with my own large circular aluminum bathtub leaning against the wall. I lay it flat and attach a rubber hose with a sprinkler head to the faucet on the wall. When I am finished washing, there is the problem of lifting the tub, which bends with the weight of the water, and emptying it into the sink.

At nine o'clock I decide to go out for a Pernod. At this hour there is little likeli-



hood of running into any of the nosy Boudets, who wander the house. I put on my coat, turn out the light, and open my door slowly, just enough to slip out sideways, to avoid a squeaking hinge. Feeling for the hall-light switch, my hand runs over a face in the dark. The light goes on, and there stands Mademoiselle Céleste, the oldest daughter of the family. Earlier, her voice rose up through the heating vent, humming softly—no more than a murmur, like a bird beating its wings. She is still at large, so to speak, at thirty-six years of age. Dedicated to family needs, laughing most of the time, she washes, cooks, scrubs, shops, and invades the plumbing, unstuffing pipes. Céleste works harder than she has to, lifting heavy furniture, cranking the family car, and carrying barrels of ash to the street. Her straw-blond hair in an exotic bush on top of her head, she waits for someone to take her away somewhere—next door, upstairs, outside, to her room. The only time she leaves the house without Maman is when she goes shopping on her bicycle in the morning. Seizing its handlebars by the ears, she pulls it close and pedals away. Céleste goes to bed at nine, just after the dishes. Through the hot-air vent I follow her pulse right into bed, where she stops laughing abruptly.

In the hall—the glow on her face, the flower in her hair—I am under a spell. I can't move. At the slightest sound Monsieur Boudet, the father, might run out of his room below and find Mademoiselle in my arms. The old mother is likely to wake up. I'm terrified of families.

The timed light switch goes off. An embrace, a kiss—our part of the stairwell is shaking. I tell Céleste to control herself. We brush against the wall, and Céleste vanishes into the shadows just as her brother flings open his door with a cry of "Qui est-il?" He sees me and says, " I saw some of your drawings in *Féminascope,* Monsieur. You work long hours. You are confident that you can sell this? What are you doing, actually? Cartooning? It doesn't pay royalties like a play or a story sold. Perhaps you do not do it for money. I am a writer, and I still get royalties on a play I wrote ten years ago—'Le Ciel Est Bleu au Printemps.' Now I prepare to write another."

It was only yesterday that a postman, delivering a pneumatique, arrived with a great clamor, blowing a whistle, knocking at the wrong door, across the street, arousing the neighborhood, then finally arriving at my room to announce in full voice that I had a hundred-and-twenty-five-dollar payment in francs from *Paris-Match* for some finished cartoons. He paid me in small bills and coins, so that it took him fifteen minutes to count the payment outside my door. The Boudet family, gathering in his wake, gazed at this fantasy as if I had robbed the national treasury.

I tell Monsieur Marcel I am glad to hear he is writing a new play, say good night, and go down the stairs in the dark toward the third floor. On the landing at the turn of the stairs I hear a light step, a bannister squeak—it's Mademoiselle Céleste. She's in my arms. I'm pushed against the wall by her caresses. I implore her to be silent.

"Céleste!" Madame Boudet's voice sings out sweetly from two floors below, in the living room. We are very quiet. Céleste is almost pulled out of herself, so compelling is her mother's first call. "Céleste!" The second call is a kindly bark with a slight threat. Madame shouts that she wishes to be helped out of her chair. The third time Madame calls "Céleste!" it echoes and vibrates throughout the old house. There is a definite threat in Madame's voice now.

Céleste has every reason to be downcast. She doesn't even know that she is pretty. The family has bewitched her. She whispers, "I will be back, Monsieur. I go to Maman."

Monsieur Boudet's door on the second floor flaps open, and the stairwell lights up. "Qu'est-ce que c'est?" he calls. He pops his head out and sees me at the turn above. The father of the family, a national tapestry expert and merchant, he has been decorated by the French government. On grand occasions he dresses up in a military tunic encrusted with battle ribbons, campaign ribbons, bronze and silver stars, and braided gold epaulets roping his shoulders and chest in the glory of France. Draped diagonally from the right shoulder, the sash of the Legion of Honor ties the total Papa together—seventy-five years in this world. A little man with a fine face, he has sharp and delicate features, exactly spaced. Tonight he is dressed in a worn, moth-eaten bathrobe, buttoned up and down and tied in the middle by a curtain cord with a limp tassel.

"Bon soir, Monsier," Papa says, saluting me from below with a sweeping gesture. "How go your cartoons?"

"Very well, Monsieur Boudet. Tonight I finished a drawing of a bearded psychoanalyst standing alongside a fatigued colleague who sits on a chair next to a sofa on which a woman who is unmanageable flails her arms and legs about. The standing analyst is saying to one of a number of other colleagues sitting on a bench, 'Kaplan, go in for Wilson,' as if he were a coach at a ballgame."

Monsieur Boudet asks in a dry, hollow voice, "You enjoy Paris, Monsieur?"

"Yes, I enjoy Paris enormously, sir. The not knowing where I am is the great charm for me. Coming out of a Métro station into streets that twist and tumble, hiding someone, maybe an old friend, history, a dead soul, something. This dear aimlessness is unknown and impossible back home in New York. The Zouave under the Pont de l'Alma, the boulangerie and the crémerie, Saint-Lazare and the Île de la Cité and Saint-Sulpice...Mainly, Monsieur Boudet, it's the people here—just as though you'd swallowed someone warm. When I was a boy, I was taken to the theatre quite often, and I became familiar with some of the great music-hall performers. But for high kicks and knocking out a few dance steps Simone Fournier at the Théâtre Mogador is unrivalled. I have discovered a coming star at the Olympia—one Emilienne, who lives only for her career. When she makes her entrance, the first thing you see is her face. She smiles to the left and right with an immense cheerfulness, wearing huge sprays of feathers on her head. Gliding like a swan, she reaches the footlights and starts to sing."

Monsieur Boudet has turned very pale. He leans against the wall, his eyes shut tight. I have been inking my cartoons for a week, building up a high tension, and unfortunately Monsieur Boudet has run into a loose wire. He excuses himself and hurries back into his room.

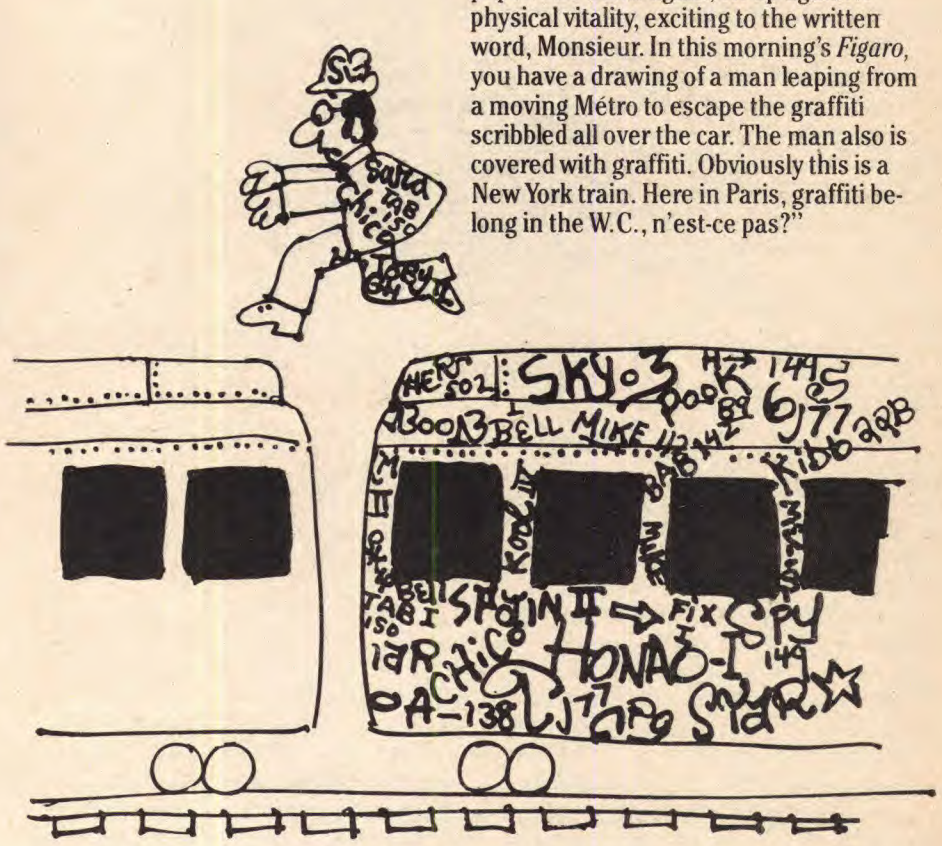
Céleste comes up the steps quickly and is about to speak when Madame Boudet's voice demands her return at once. "Try to mend your ways," she calls out threateningly. "Think of...your family. Life is serious business at your...age. I wish to warn you...as a mother...for the last time.... All this, my dear, leads me to take the darkest view."

I have never before seen Céleste in a bright color. She has changed into a tight-fitting dress, purple satin. She is remarkably pretty out of her house clothes, soft and tinted as a peach. She appears to dance all over.

From the dining room Madame bellows up a frightful "Céleste!" so loud the whole house echoes.

"It's Maman!" Céleste gasps, and I watch her run down the staircase, around and around, getting smaller.

When I start down again, Monsieur Marcel appears behind me and taps me on the arm. "Monsieur," he says, "when I write, I lie down and then sit up with pen to paper. I lie down again, sit up again. A physical vitality, exciting to the written word, Monsieur. In this morning's *Figaro,* you have a drawing of a man leaping from a moving Métro to escape the graffiti scribbled all over the car. The man also is covered with graffiti. Obviously this is a New York train. Here in Paris, graffiti belong in the W.C., n'est-ce pas?"



Madame Boudet comes out of her room on the second floor and, seeing me, smiles and waves as Monsieur Marcel retires downstairs to his ground-floor study. Still a

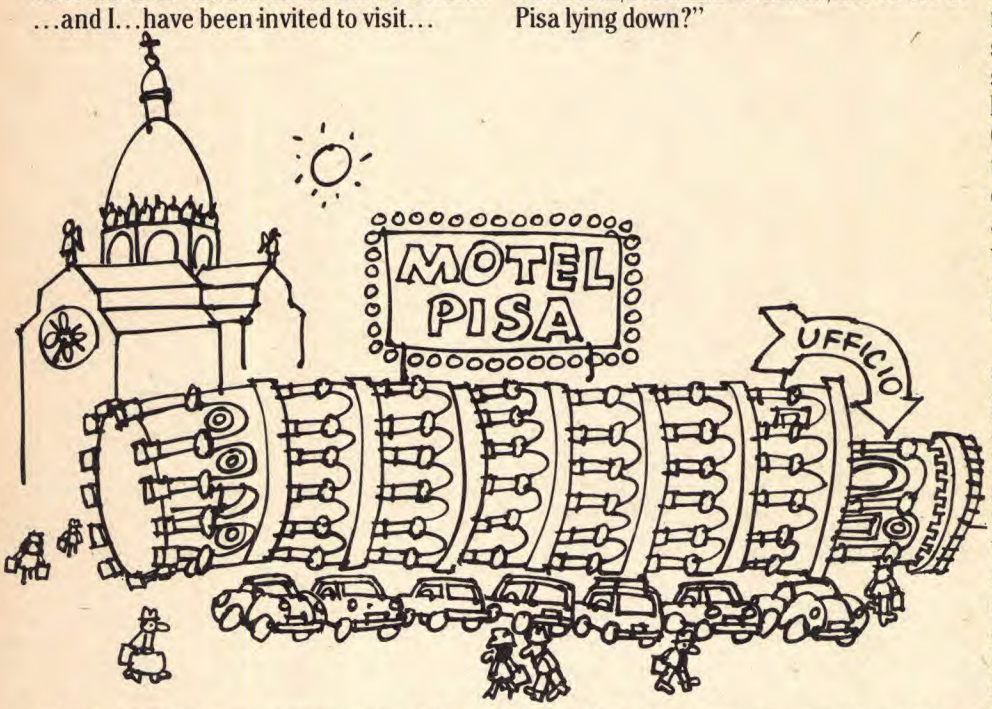
girlish balloon at seventy, Madame was educated at home in this very house by tutors, in the style of the commercial class before the First World War.

"Bon soir, Monsieur. We have not seen you in...a long time. You have been... working. It is...good, good." From high joy Madame shifts to worldly medium gladness. "Today Céleste...and I...have been to visit my daughter Francine, who is... married...to Monsieur Iron Teeth."

I start to say something but am stopped by Madame's shift to deep sincerity communicated in low, confiding tones: "My daughter Céleste...and I...shall go to tea tomorrow afternoon, given for the mothers of...priests. As you know, our son Honoré is a...priest...and has come home for...a visit."

I try to say something. "Madame Boudet, I think that..."

Her voice soars higher and higher, as if plaster cherubs were guiding each word heavenward: "Monsieur Boudet...Céleste ...and I...have been invited to visit...



Madame Albert, across the roadway." She turns and goes back into her room, the big brass bed shining past the closing door.

I start downstairs again, in the dark. When I get to the first floor, Mademoiselle Céleste touches me. Outside, it is pouring now. The rain crashes against the roof so heavily we can hear it spilling over the gutters in torrents and waterfalls. We cling together. The storm is driving the household crazy. Doors are opening and shutting. Lights go on in rooms. Monsieur Marcel runs out of his study. He tilts his head back, peering up. I motion to Mademoiselle not to move: maybe he'll go back in of his own accord, the pest. He hears us. He's coming up. He stops. He's carrying a dozen or so folders. A fit comes over him, and he throws the whole load of paper up into the air. It rains down all over the stairwell. He turns and goes back into his study, slamming the door.

We run up to my room. Céleste's hair has come loose. I caution her—the hot-air vent. I implore, I struggle, but she sobs, her voice rising, "Monsieur! Monsieur!" The family could come up. I'm terrified of the family. The bed is shaking. She's sighing and moaning, and her voice grows louder. I'm sure something's going to happen. I try to hold her, to stop her from moving. The house groans. The whole family seems to spring up everywhere, their dreadful mumbling pouring out of the vent and under the door. Heavy footsteps clatter in the hallway. Mademoiselle Céleste leaps up and is gone.

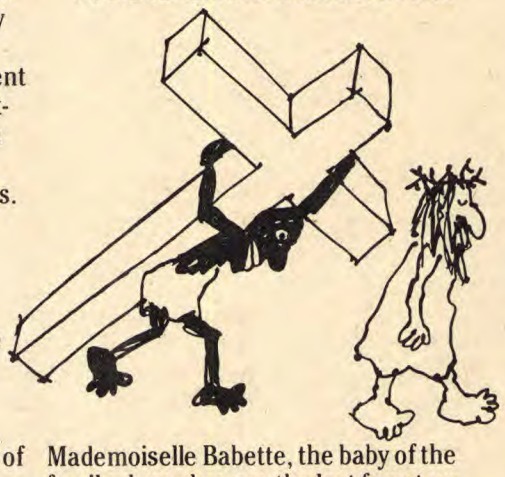
A whistle blows, and the doorbell rings. I hear Monsieur Marcel's voice shout, "Pneumatique, Monsieur. C'est pour vous!"

The goddam postman is back with a twenty-five-dollar payment in francs. He can't add, and he counts and re-counts, checking the sum again and again. He asks about my cartoon in *France-Soir:* "Monsieur, what does it mean, the Tower of Pisa lying down?"

I explain that I solve the problem of the leaning tower by letting it fall, then turning it into a motel, sectioning the floor levels into room units. Meanwhile, Monsieur and Madame Boudet have come up behind us, and Monsieur Marcel's door has opened, and all three count along with the postman.

At that moment Honoré, the youngest son, the priest, visiting from Alsace, bounds up the stairs, cassock flying. He stops to shake hands and asks if I've been to Chartres or Rheims yet. "Monsieur," he says, "have you been to Saint-Denis to see the traceried windows? To experience the stained glass through a summer's afternoon is to realize the great glory of light, the quality of the old glass, holding sunlight within itself, so that the whole becomes a sea of colored fire. Amen." Father Honoré doesn't wait for an answer but explodes with sudden laughter. "Monsieur," he gets out, slapping me on the back, "Monsieur, that cartoon you show in *Paris-Match* of our Lord having a Negro butler to carry his cross to Calvary is very droll indeed. C'est très amusant, Monsieur." We shake hands again, and he leaves, laughing all the way up to his room in the attic.

At the bottom of the staircase I find



Mademoiselle Babette, the baby of the family, draped across the last few steps strumming a guitar. She sings softly in a sad voice about a street sparrow and hopeless love. She never helps Mademoiselle Céleste with the housework. She schemes to catch an eligible bachelor. She practices coquetry—lisping, dilating her nostrils, and opening her eyes wide at no matter what. Her head, covered with blond robin's-egg-size curls, cradles dreams of French dandies wrapped in tinfoil.

She smiles and says, "Bonjour, Monsieur. I have seen your cartoon, sans paroles, in *Editions Denoël.* It is where the husband has come home unexpectedly to find his wife in déshabillé, without undergarments in bed, and the husband has rushed to open a closet door to seek the wife's lover, discovering instead a Métro full of standing men holding on to straps reading newspapers. The closet, it turns out, is a train station to the husband's bedroom, n'est-ce pas?" Mademoiselle Babette doesn't wait for me to explain. Instead, she asks, "What has happened to your hair, Monsieur? It is peach-color today. You are going out late tonight?"

I can't raise my head. She is sitting in a strange way, her guitar resting on one leg, the other hooked up high on the bannister, her panties showing.

"Yes, I go out, for a breath of air," I say. "Bon soir, Mademoiselle."

In the foyer I pass an embroidery hanging on the wall—the family tree of the ancient Boudet clan from the time of Clovis. There are perhaps a hundred male forebears on different limbs, branches, and twigs, in different clothing and hairdress, all resembling the father of the present family. It has stopped raining and the moon is out.

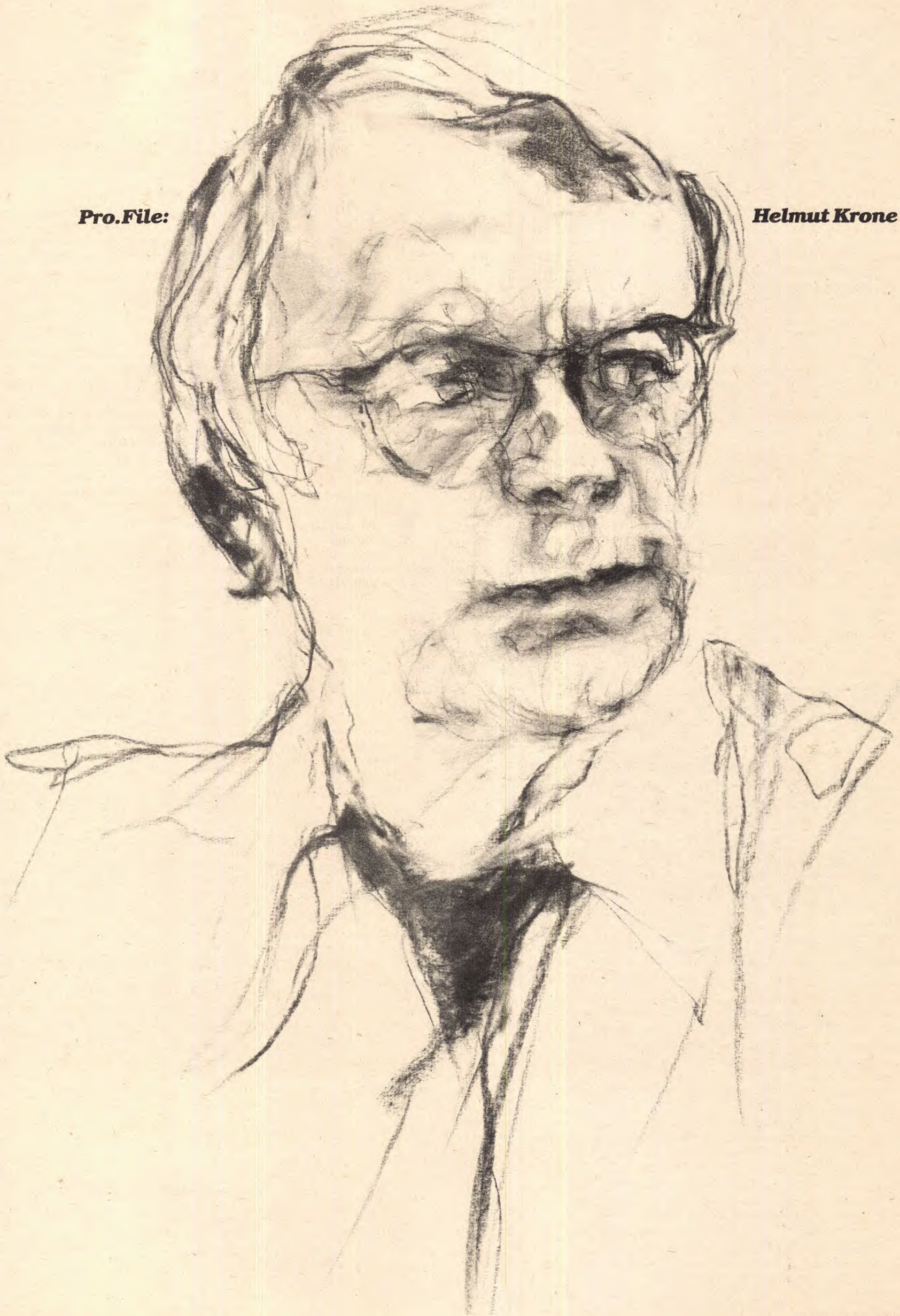
On my return, an hour later, Mademoiselle Babette is still strumming her guitar at the bottom of the stairs. She tells me, in a facetious tone, that the man who weds Céleste will receive a rent-free apartment, that Monsieur Boudet would break down the wall between Monsieur Marcel's room and the room next door—my room—and make it one large grouping, that Monsieur Boudet would move Monsieur Marcel up into the attic.

On the second floor Monsieur Boudet looks out of his door, winks an eye, and says, "Monsieur, you went out without a parapluie in this unpredictable weather. Next time you may borrow one from the rack in the hallway."

As Monsieur Boudet goes back into his room, Madame comes out, smiling at the return of the moon. "It floats in the sky like...a crêpe flambée," she says. Then she tells me about their dinner. "Monsieur, tonight we dined on gigot d'agneau en croûte, prepared by the...patient hands of our...dear daughter...Céleste." Madame rolls her eyes up into her head and whispers, "Monsieur, for dessert... melon mélange...avec café mousse. Tomorrow, we prepare to eat...médaillon of venison. Monsieur, after...Céleste and you are...married, you may take the deuxième étage, and my husband, Monsieur Boudet, and myself will...move up to the troisième étage, and our...son Monsieur Marcel will...move down to the rez-de-chaussée. Votre salon est une belle pièce, Monsieur, et nous avons...de beaux meubles...un piano, un divan, des fauteuils. Nous avons aussi un poste de radio et un poste de...télévision..."

THIS ARTICLE WAS SET IN ITC KABEL AND ITC CHELTENHAM CONDENSED

Pro.File: ***Helmut Krone***



DRAWINGS BY DIAN FRIEDMAN

CHRONOLOGY

Born in 1925, in New York City.

Went to the School of Industrial Art (now the High School of Art and Design), which was a remarkable school based on the Bauhaus. Graduated from there in 1943 and was drafted into the Navy as a Seabee. Two and a half years in the Pacific.

Back from overseas, I became a member of the 52/20 Club and took several months to make a portfolio.

I was hired by Bob Greenwell, who later became AD of NBC; in 1947, he had an art service.

In 1948, I started working at **Esquire** for Herb Ackermann, doing promotion and editorial. Tony Palazzo was the head AD.

I worked for Sudler & Hennessey for three months. Mat Hennessey fired me. Don't blame him. I spent most of my time in the Village. Came in to work only now and then.

Then I went to Collier's with Palazzo.

Then I became art director of Petroff International Latex. Petroff and I liked each other a lot. Finally, he fired me.

I was AD at Diamond Barnett, a fashion agency.

I always knew Gene Federico, who introduced me to Bob Gage. So I came here. That was in 1954.

And then, fifteen years later I started my own agency. With Gene Case, then Creative Director of Jack Tinker. He's basically a writer, but a genius. He's really a trained architect, and as good an art director as I've seen.

And then in 1972, three years later, I came back to Doyle Dane Bernbach.

Helmut Krone's windowed office, deluged with daylight, is on one of six floors in the Madison Avenue building where Doyle Dane Bernbach plies its trade. Brightness rebounds off white walls, white desks, white-cushioned Barcelona chairs—two by two at the inevitable low table of glass and chrome. White work surfaces display incongruities—razor blades, colored papers, stats, type gauge—evidences of a shirt-sleeved designer.

An assistant sitting on the floor arranges on the table some of the hundreds of slides of the latest model Porsche, shot in Arizona the previous week. Grouped on white paper are little masses of slides, alongside penciled descriptions, waiting to be screened by Krone, who had done some of the photography himself.

A slender, attractive man, gray hair cut long over his forehead, Helmut Krone offers a decisive handshake, and several hours of his time. He is the quintessential professional, Vice-President and Creative Management Supervisor ("there are at least a dozen of them"). In Krone, quick intelligence, quiet wit turned inward are in apposition with candid self-comprehension.

Why did you choose design as a career?

I've never been interested in anything else. When I was five, I built with blocks. The other kids knocked it down. I built it up again. I learned to hate people that way. I don't hate people anymore. I used to. I'm getting older, smarter, mellower. If I'd learned to love people sooner, I'd be a very important man today. In order to be truly successful, you have to be well liked. If you're not, you remain a carpenter, on the board, with the rubber cement, which I am. Which is OK.

It's position based on some accomplishment that gives you prestige in this country. Then you get into things, which accomplishment itself doesn't do for you. Things happen when you're a principal. You're handled in a special way—flights, things like that. I had my own shop for three years. I got the apartment I'm in because of that.

Why did you come back to DDB after leaving to open your own shop?

Oh, you have to leave. You're not supposed to be able to say, "Dummy, you should have tried it." I can say, "Dummy, I tried it." I don't care about owning a candystore. I don't mind working in one. I don't have to have my name on the door. I think I considered coming back the day I left. I think my partners always knew it. We were very successful. We even made some money. But I was lonesome. There is utter freedom in a big agency. The larger the organization, the more personal freedom. I need a lot of people around me. When I do something, I bounce it around, off anybody at all. I have to know from someone else whether it's valid.

Does it thrill you to sell a product?

Yes. My big experience in that direction was with Avis. That was better than the awards I didn't win. [For the Avis campaign.] The Art Directors Club has never given awards for what I consider my shtik. It never gives awards for innovation. It cites innovation by including innovation in the show. A thing never leaves here that doesn't have an original format.

The main reason for the Avis format was because Gage asked, "How much smaller can headlines get before you can't read them?" So, for Avis, I very consciously did a layout with a big headline on top where it didn't belong. The headline was large, the body copy was large, and in order to get the whole thing on the page, the picture had to be very small. It wasn't done with any sort of inspiration. It was a calculated, mathematical thing—to turn current advertising upside down. That was all there was to it.

I give clients "exactly what they want, but not what they expect." I practice that better than anyone I know. The client is supposed to have the reaction the reader should have—surprise and shock. If you don't startle the client, you won't startle the reader, who is even harder to startle. The client accepts what he sees. He doesn't know what else he can get. I learned you don't hate your clients completely, because you find out some of them are OK.

But I'm with the presentational concept now. Someone said it beautifully: "The presentational concept is weightier, more important and more impressive, more enjoyable than the material itself." That's what I'm into. The most direct approach possible. To be an anonymous art director, to make the concept come through. Bill Bernbach says the treatment can be the concept. That's a heavy statement.

I'm bored to death with art directors no longer being art directors. A lot of people think if you get a pun and a picture that goes with it, you can go home. Actually, it has nothing to do with selling. An art director sits down with a writer, and when they get a concept, they put it down with a colored marker. They've done their job. For me, that's where it starts. I don't have colored markers in my office. I hate them, I despise them. There's one thing I won't accept from young people—a colored marker doodle. I want to see a swipe that resembles what they're talking about. I don't care if it doesn't say anything, but I want to get a feeling for what they're doing. I can't get that from a colored marker.

I work with the real thing. I love to fool around with my colored swatches and textures. I don't know what I'm doing until I have a pile of them on my table and start fooling around. I've got drawers stacked with color swatches. But advertising art directors use colored markers. The writer who wrote a headline thinks he owns an ad. After hours, you fool around with it, and you come up with such a compelling presentation he doesn't feel like the sole owner anymore. It doesn't hurt the concept. It just improves the page tremendously.

I'm looking for new opportunities. What are the odds in doing design in hard-core advertising? Right now, I'm using design, I'm the only one in hard-core advertising who is doing heavy design. (I also know how *not* to be a designer.) I'm doing it knowing exactly why—because no one else is doing it. I could drop it tomorrow. I was anti-design years ago. Now, it's a new tool.

[We talk of the new Porsche campaign.]

This is hard-core advertising for consumers, heavy in design. It relies on the architecture of the ad to pull it off. I wanted to make the entire page like the car, which is strictly Braun. I'm not into Swiss design. But I decided, for this, I have to be. So I brushed up on it. I looked through the last five years of everything. I found there wasn't much going on. I don't want to be ahead of Swiss design. I wanted Swiss design per se.

I'm beside myself. I'm so damn thorough. *Grüntlesch.* I look at every slide ten times. I'm going to try to sell them photography they've never had before. I'm going for a grainy, *un*-automotive look. Some of these pictures are so fantastic, I'm almost sorry I have my concept. I sold them on an engineering concept with copy that's almost indecipherable to the average person. That's not important. Our mission is to sell products. We should not attempt to make advertising. Whatever you do, you should do, even if it doesn't look like an ad. It's the styling, the presentational concept, that's important.

I don't know what I'd do if I had to use a logo. It says, "I'm an ad. Please turn the page." I don't just leave out the logo. I give the client something better. In everything I do, he sees how the logo would destroy it. There's a way of keeping the bottom of the page so clean and effective that they know they can't—they don't *dare*—put a logo in. In fact, Avis had just spent thousands of dollars developing a logo when they came to this agency, and I left it out—gave them an editorial look.

But I've always been hung up on bringing the name into play. I've always been worried about somebody saying, "Did you see that ad for a tire company?" "What tire company?" "I don't know." That's a terrible ad. So I really dig into it. I did Uni, Roy and Al for Uniroyal. I did "Great Scott, What a Lawn!" I did "Sony, No Baloney."

What about type—film versus metal?

I'm not terribly interested in type. I just use it as a tool. If it needs cutting, I cut it. These days, you cut to loosen. I used to cut metal to tighten. But I'm off tight type now, because I'm not doing display type. The largest I'm using is probably 30 point. The page as a whole is important. Whatever it takes. I find I have to be fairly knowledgeable in just about everything, but I don't want to be a typographer.

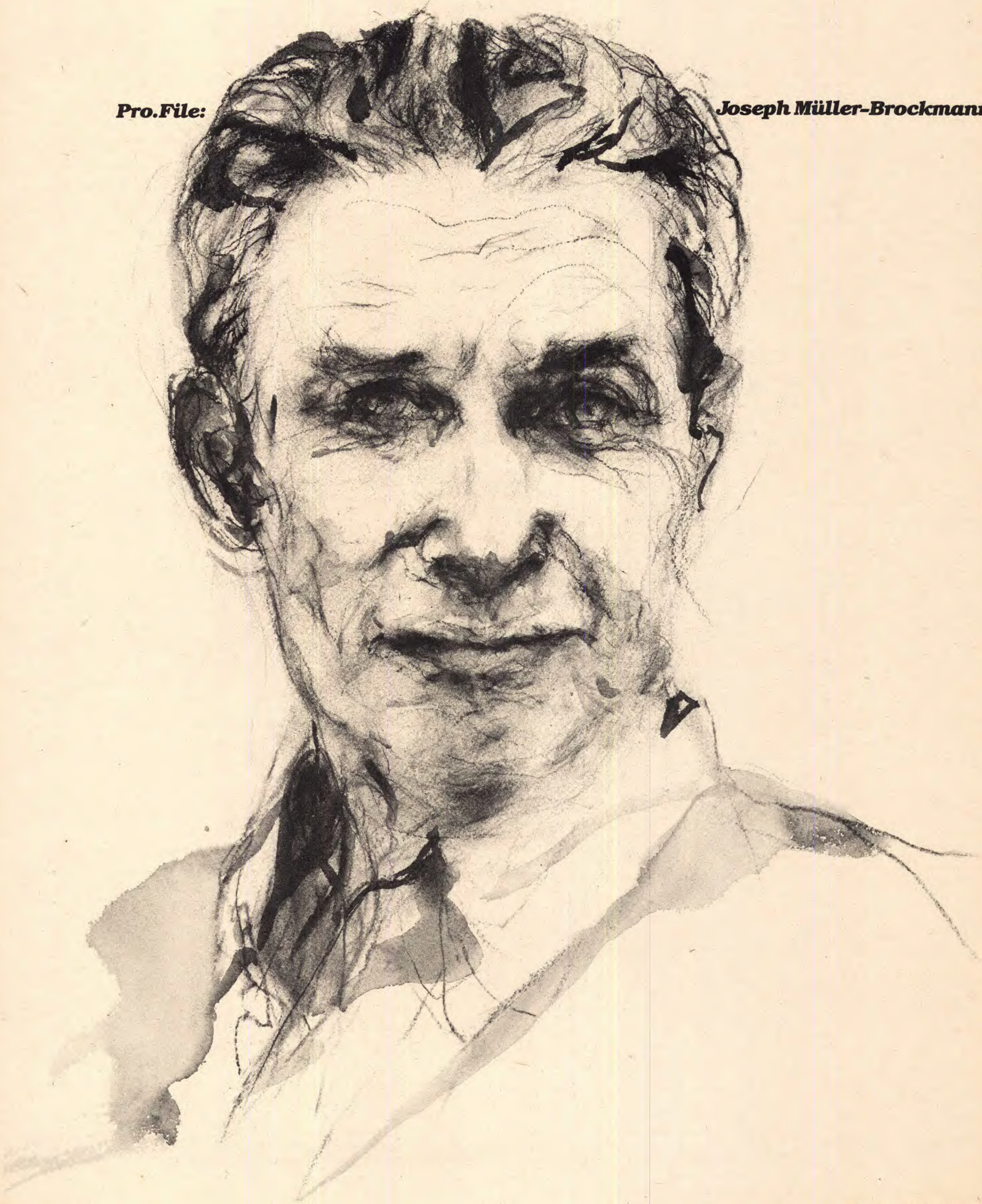
I've designed faces. They weren't completely original. They were takeoffs on things. I guess I know all about type. Not as much as Zapf. I certainly am not interested in the purity of type. I don't think you get points for that.

Maybe not. But if there are points for on-the-job know-how, craftsman Krone scores among the top of the class.

GERTRUDE SNYDER

THIS ARTICLE WAS SET IN ITC AVANT GARDE GOTHIC CONDENSED AND ITC BOOKMAN

Pro.File: ***Joseph Müller-Brockmann***



DRAWINGS BY DIAN FRIEDMAN

CHRONOLOGY

1914: born in Switzerland

1936: attended Applied Art School, Zurich, as apprentice; opened own studio

1939: designed "Swiss Expo" pavilion, Zurich

1946: designed Swiss Pavilion, Paris

1947-1952: designed exhibitions in Barcelona, Copenhagen, Munich and Switzerland

1950: commissioned to do stage design in Copenhagen, Munich, Switzerland; exhibited in Braunschweig, Bremerhaven, Hamburg, Munich, Regensburg, Germany

1952: designed marionette for opera by Hindemith; spoke at International Design Conference, Aspen

1956-1960: elected vice-president, then president, Association of Swiss Graphic Designers

1957: designed Swiss Pavilion, New York World's Fair; named Professor at Applied Art School, Zurich

1958-1965: founded and was co-editor of **Neue Graphik**; exhibited at Kongresshaus, Zurich, and at Institut fur Auslandbeziehungen, Stuttgart

1960: was speaker at World Design Conference, Tokyo; exhibited at Matsuya, Tokyo and at Takashimaya, Osaka, Japan

1963: exhibited at Crafts Museum, Winterthur, Switzerland

1964: designed Pavilion of Science, Research and Education, "Swiss Expo," Lausanne; was speaker at "Companion de Lurs," France

1965: spoke at "Vision '65," Carbondale, Illinois, USA

1966: was juror and speaker at International Congress, Bled, Yugoslavia

1967: Designed Laboratory of Natural Science for Youth, Zurich; named IBM European Design Consultant; exhibited at American Institute of Graphic Arts, New York, USA

1969: Member of planning committee for International Congress for Biennale, Rimini, Italy

1970: served on jury, Poster Biennale, Warsaw, Poland; also on jury of Good Industrial Design, Hanover, Germany

1971: exhibited at International Design Center, Berlin; and at Rosenthal Company Center, Selb, Germany

1974: was speaker at STA Design Conference, Chicago; exhibited at student center, Zagreb University, Yugoslavia

1975: served as juror, International Lighting Competition, Tokyo; exhibited at Art Center, Osaka, Japan

1977: creator of and juror for Swiss Quadrennial for Design, Zurich; exhibited at Ryder Gallery, Chicago

1978: served on jury, National Prize for Industrial Design, Germany

1978: spoke at Icograda, Chicago, Illinois, USA

has lectured at universities and symposiums in Osaka and Tokyo, Japan; Berlin, Nurnberg and Ulm, Germany; Belgrade, Bled and Zagreb, Yugoslavia; Ottawa, Canada

is author of **The Graphic Artist and His Problems**, 1960; **History of Visual Communication**, 1961; **History of Posters**, 1971 (with Shizuko Muller-Yoshikawa); "Advertising Design," for Encyclopedia Britannica, 1971.

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"The Tourist Pavilion at the Muba," **Die Schweiz #5**, 1948.

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A tousle-haired pioneer in the contemporary Swiss approach to graphics, gentle-spoken, authoritative Joseph Müller-Brockmann lives in a glass and steel-painted-brown house of his own design in the hills overlooking Zurich. Theorist, teacher, typographer, gallery owner, environmentalist, writer, the gray-haired Müller-Brockmann is a youthful Joseph whose work-coat has many colors. In Zurich, we talked of his many involvements. We talked in many places—in his efficient eight-person studio; in his compact Japanese auto; in the house with its awesome art library below ground level; and, along with his wife, constructivist painter Shizuko Yoshikawa, at a neighborhood Gasthaus over cold Swiss wine and poached fresh trout.

Müller-Brockmann is a scholarly man who dresses unpretentiously in the international standard—turtleneck and tweeds in muted monochrome. As an art school "hospitant" (a once-a-week student), a young Müller-Brockmann sprang, a full-grown adversary, into the commercial world of advertising design. His commitment was to function for societal gain.

"For me, the problem is always 'who is the client; which are his products—society-needed or un-needed?' I refuse to do anything for alcohol, or to make propaganda for tobacco. What I do should be needed and used."

The soft voice, in heavily accented English, gropes for words to express in elementary terms a sophisticated concept, with its measure of debt to Goethe. "Ja. I think most designers do their work more by emotion as by intellect. Our aim should be a balance. Intellect functions to influence emotion; emotion should control intellect. Intellect itself is not creative or culture-oriented. Emotion, not disciplined, tried to find a creative solution. Intellect has to educate and to discipline emotion, or to give it understanding and a good education.

"The plurality of graphic designers are narrow-minded, consecrated to their own profession. Most have no knowledge of, or interest in, modern music, modern architecture, or country planning for a more humanized environment. Most graphic design solutions that we see are more or less primitive. I think our task and our will should be to inform, more than to imprint too much of our own interests or those of clients. The client is profit-oriented, not culture-oriented.

"We should be able to help create a better future, take responsibility in our field to help change the existing world, to plan for social equality.

"I am not particularly interested in what's happening in other countries in graphic design. I am more interested in any graphic design anywhere that gives more of information than of visual innovation. I am interested in objective graphics of a high tendency to inform, rather than to confuse or deceive. I think the Swiss approach has begun to spread to other countries—to Canada, Japan, Israel, England, Argentina, probably as an influence of our informative magazine *Neue Graphik*, which I founded and of which I am co-editor.

"As a teacher, I think every class has to have, first, a philosophy; then a program for teaching; then the pratique to realize the program. Very few schools have a philosophy; very few schools in Europe have a program, a practical program and a theoretical one. Only very, very few teachers have a teaching method that enables them to transmit and transform the program in a visual way. I love to teach, to redefine, to refurbish, to replenish."

Schools don't equip students with technical know-how?

"Ah, so. To know about techniques, in photography and drawing, this is basic. Everybody should be perfect in this. Into my graphic design studio, with the help of the government, I brought a complete photographic studio. I had an assistant who introduced the students to doing the photographs themselves, and to develop, print, enlarge, make experiments—even to set type—themselves. This is practical knowledge, the basis of every creative activity.

"Of a five-year course, one year is basic training. In a four-year graphics design class, students work for clients. We select the clients. If a client produced bad products, we didn't work for him. If he was a dictator and directed us, we told him frankly that we have another opinion. Please, let's discuss. If he didn't accept this, we said, 'Please excuse,' and we didn't work for him. We selected the works from a pedagogical point of view. Freedom of thinking—this is most important. I decide with whom I want to work.

"My students wanted, as designers, to be constructive members of society. I got architects, philosophers, musicians, product designers to speak to the class. Then the students began to understand problems of industry, of economics, of health and social institutions. We learned together of the questions that exist in every field, and that economic people can be as creative as designers are."

You prefer photography. You indicate drawing has a worth primarily if it were diagrammatic.

"I think, and I thought then, that the task of drawing is different from photography. Photography is a picture of reality. If the photograph is not deformed or damaged, you see directly the condition of reality. With a drawing, you can manipulate the situation. You have to use a drawing to explain the function of an artery or a computer. You can't use a photograph. A drawing is the right medium to clarify such a situation."

You give rules for designing with type. But whatever rule is made will be broken.

The answer comes quickly, emphatically. "No! Never! Not in my studio! For me this is quite impossible. For me, it is the typography that is the alphabet, a good alphabet that is so marvelous. I would never allow myself to alter it to get a sensational result by pushing together two or three letters; or to mix two or three sizes only to get surprising effects. Because the form of a good alphabet is so thrilling. I never want to touch or to misuse or to destroy the original quality."

What do you consider a fine alphabet?

"This Grotesk, designed at the end of the last century, in 1896, in Germany, by Hoffmann. It's the best Grotesk sans-serif alphabet we have. None other, not Univers, not Helvetica, was so perfectly done as this. As Antikva, only Bodoni, Caslon or Baskerville is as perfect. Typography is so wonderful. It has the same value as a genius painting for me. No poetry, no romance has for me a higher value than a genius alphabet like Bodoni, Caslon, Baskerville. I have no reason to mix them together, or to look for a sensational solution. I said to myself, as a young man, 'I want to use the elements of our time only, not of all times.' On the other side, I'm fully fascinated by the high quality of old Antikva. I like a black Bodoni. Of course it's limiting, but this is an expression of my discipline.

"All my life, I always thought to look forward. Of course, the past is the basis of our present, and is part of the future. We should study the past, but first, we have to be strongly interested in what's happening today in the creative fields."

In looking forward, what would you do that you haven't done?

"I do now all that I like. I have a gallery for concrete and constructivist artists. From time to time, I sponsor a forum for designers and the public to meet. I have ideas for exhibitions, one of which will materialize soon. For the first time, there will be a quadrennial in Swiss design for landscaping, city planning, environmental architecture, art in public space. This exhibit will present ideas and projects for a social democratic society—new ideas in a new realization.

"You asked what I want to do. I'd like to be able to go back to learn another thing—country planning."

You'd like to replan Zurich?

"Ja. But Switzerland first, together with social housing. I would prefer this to graphic design. I'm happy that some of my ideas are already realized. I had the interesting idea to have Mies van der Rohe and Walter Gropius return to Europe. They emigrated because of Hitler. I asked one of my clients in Germany if he would accept Gropius as the architect for a new factory, and they became good friends. Another industrialist commissioned Van der Rohe to design a museum."

Are you content to have devoted your life to telling the truth as you see it?

"Ja. I'm happy to tell the truth and to clarify the not so clear. But now I'm sorry because this interview is over, and there's no time to make jokes. Many people know me more because of my jokes."

This itself is funny. When he speaks of his profession, Joseph Müller-Brockmann makes no jokes.

GERTRUDE SNYDER

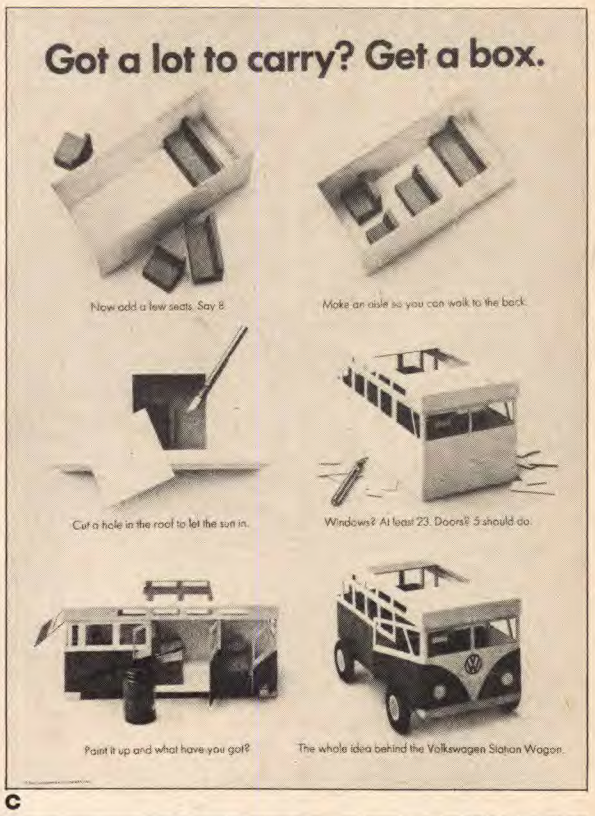
THIS ARTICLE WAS SET IN ITC AVANT GARDE GOTHIC CONDENSED, AND ITC BOOKMAN.

HELMUT KRONE

A, B, C ADVERTISEMENTS FOR VOLKSWAGEN
D ADVERTISEMENT FOR AVIS RENT-A-CAR
E ADVERTISEMENT FOR POLAROID
F ADVERTISEMENT FOR OHRBACH'S
G ADVERTISEMENT FOR POLAROID
H ADVERTISEMENT FOR AUDI

A

B



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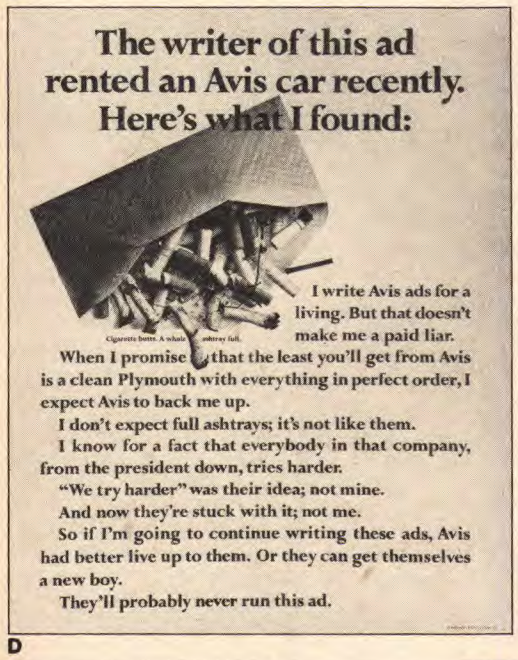

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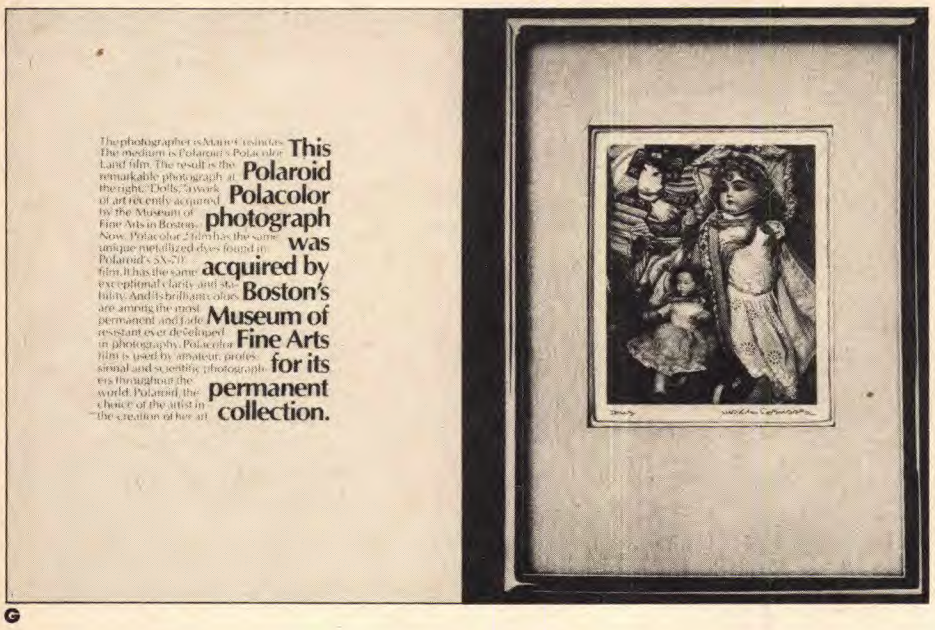


G

H

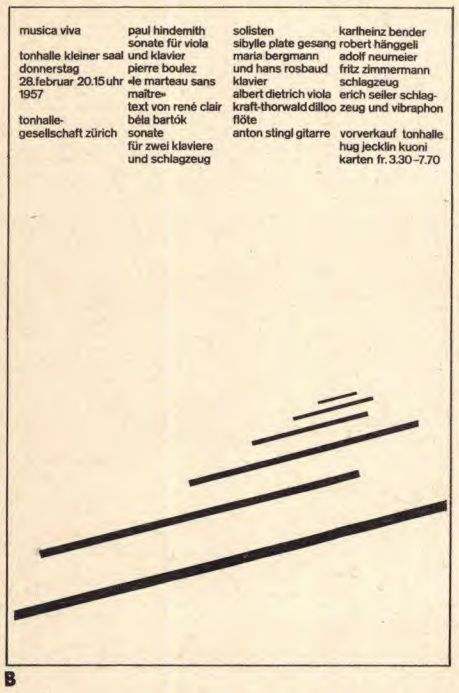
THIS ARTICLE WAS SET IN ITC AVANT GARDE GOTHIC

JOSEPH MÜLLER-BROCKMANN

A POSTER, "LESS NOISE"
B,C MUSIC POSTERS FOR THE TONHALLE-GESELLSCHAFT, ZURICH
D POSTER "PROTECT THE CHILD" FOR A SWISS ACTION—ACCIDENT-PREVENTION
E POSTER FOR A POSTER-EXHIBITION IN ZURICH
F MUSIC POSTER FOR THE TONHALLE-GESELLSCHAFT, ZURICH
G POSTER FOR A PHOTO-EXHIBITION OF WERNER BISCHOF
H MUSIC POSTER FOR THE TONHALLE-GESELLSCHAFT, ZURICH

A

D



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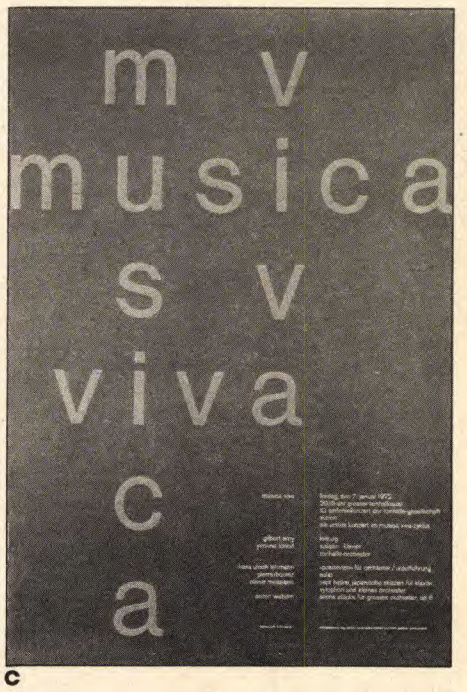

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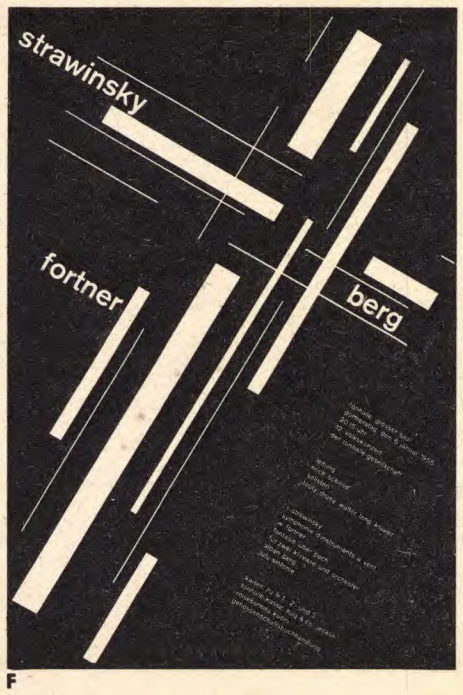


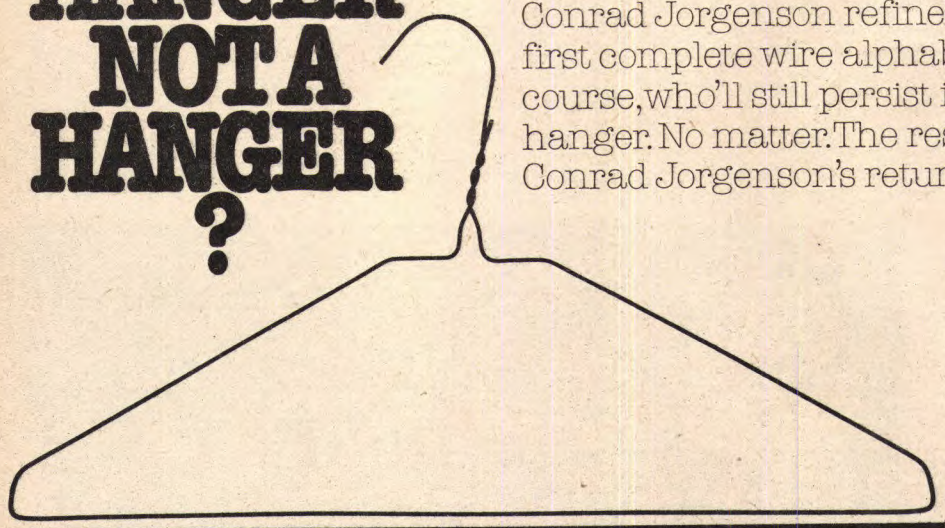
F

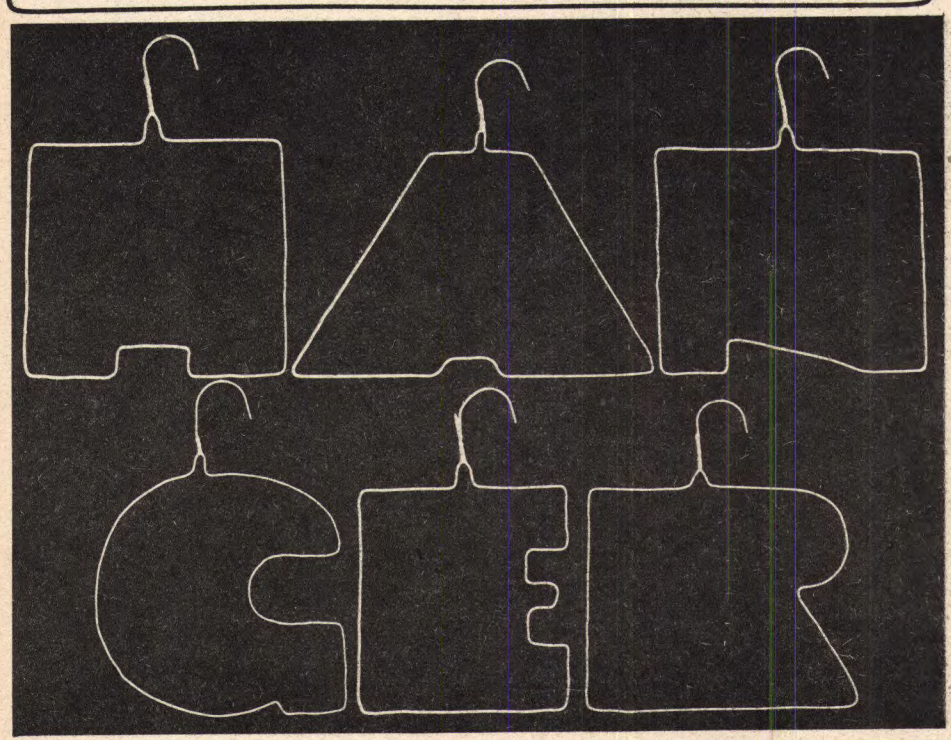
G

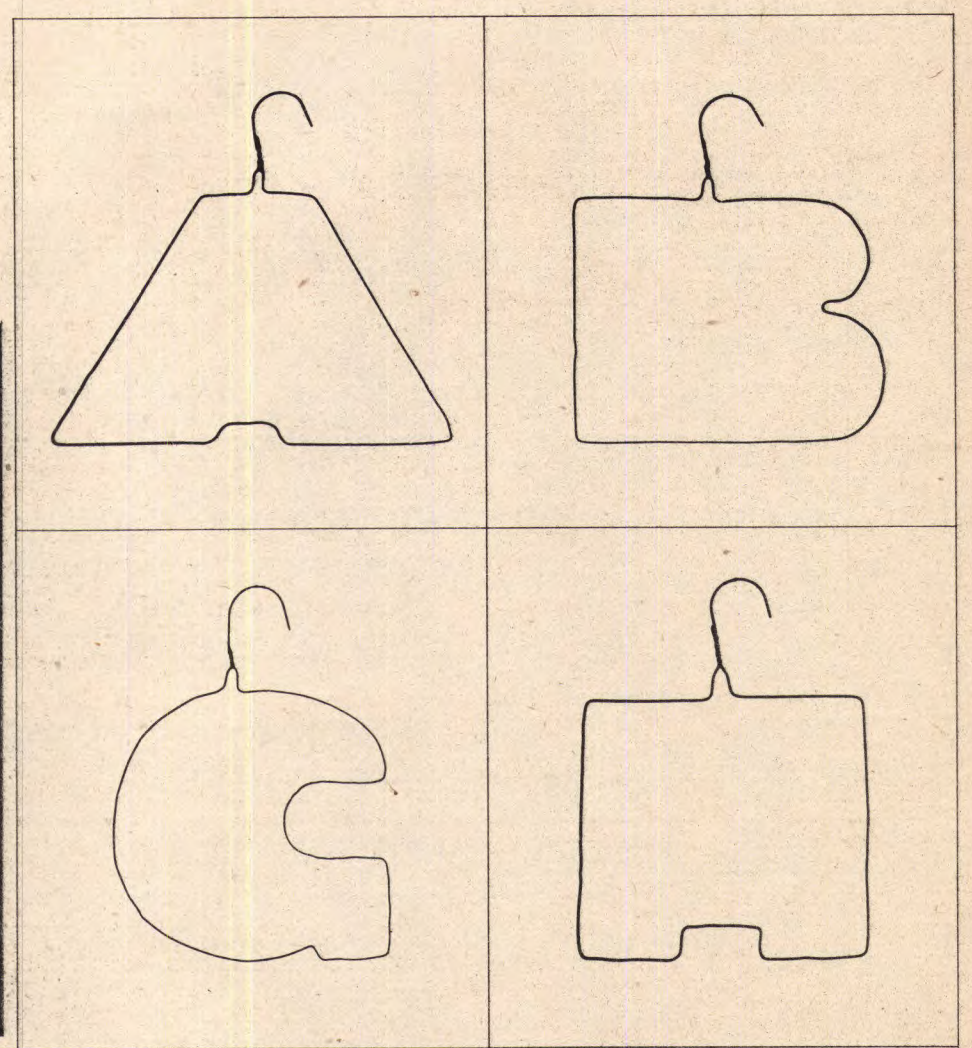
H

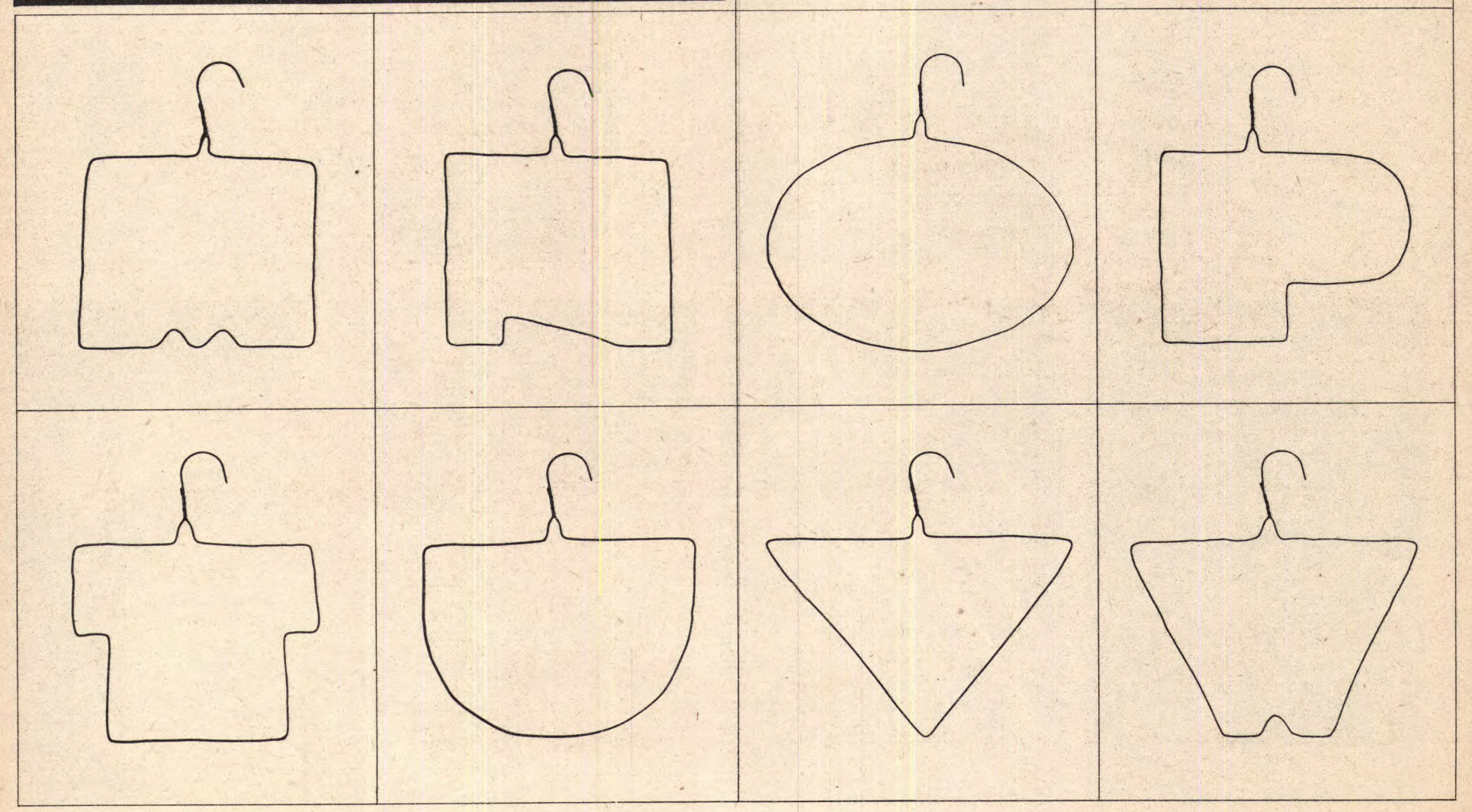
WHEN IS A HANGER NOT A HANGER ?

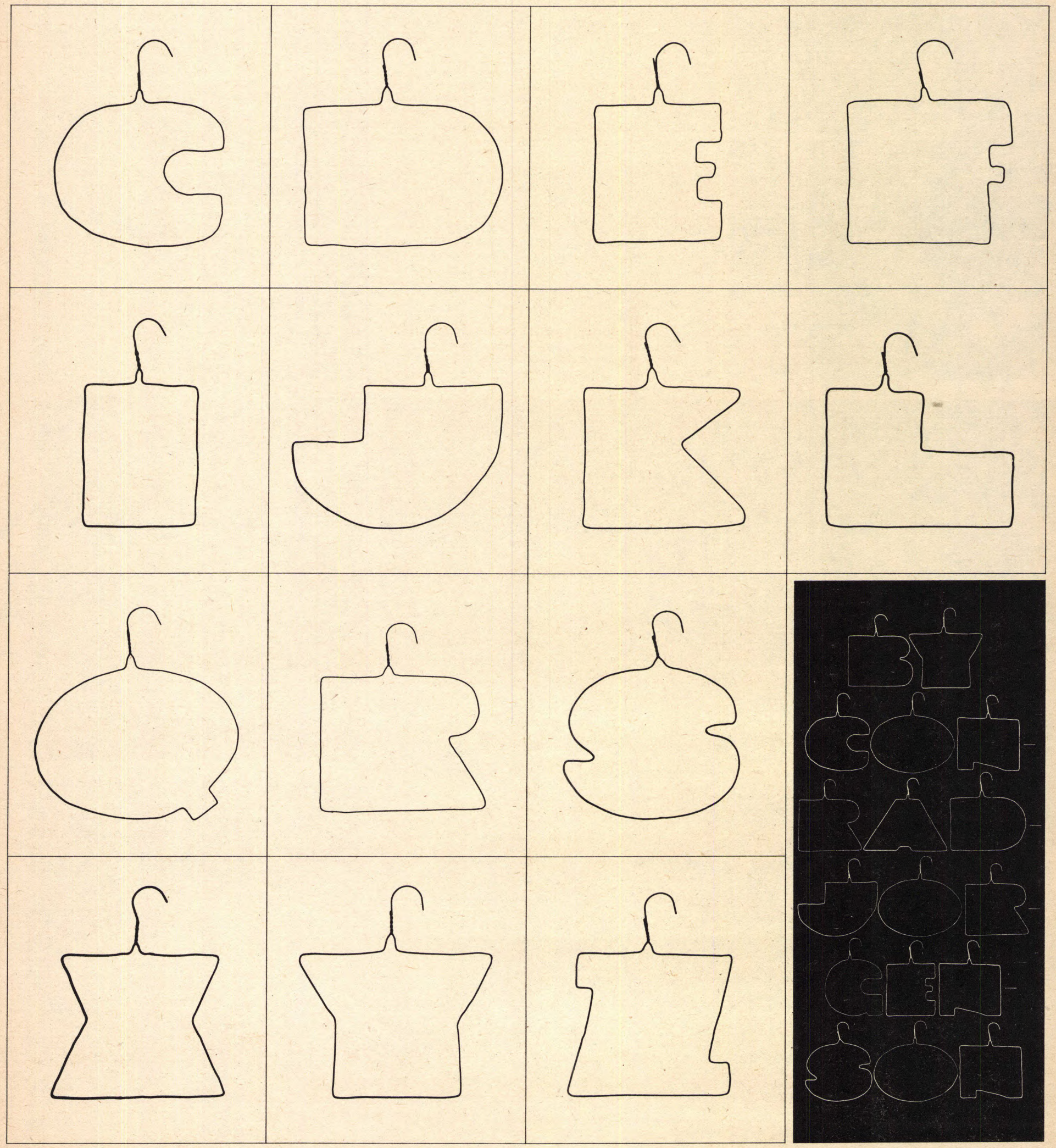
You may think what you're looking at is nothing more than the familiar wire clothes hanger. No such thing. True, it has degenerated to just that – but its actual beginnings were as a cleverly designed rendition of an **alphabet.** Jepperson and Haupt, in their brilliant paper "The Case for the Wire Alphabet," spelled it out literally if sketchily in the past century; yet it all went unrecognized until graphic artist Conrad Jorgenson refined their technique and came up with the first complete wire alphabet, shown here. There will be holdouts, of course, who'll still persist in using the frame incorrectly as a clothes hanger. No matter. The rest of us will enjoy the artful ingenuity of Conrad Jorgenson's return to the source – as we hope you will.







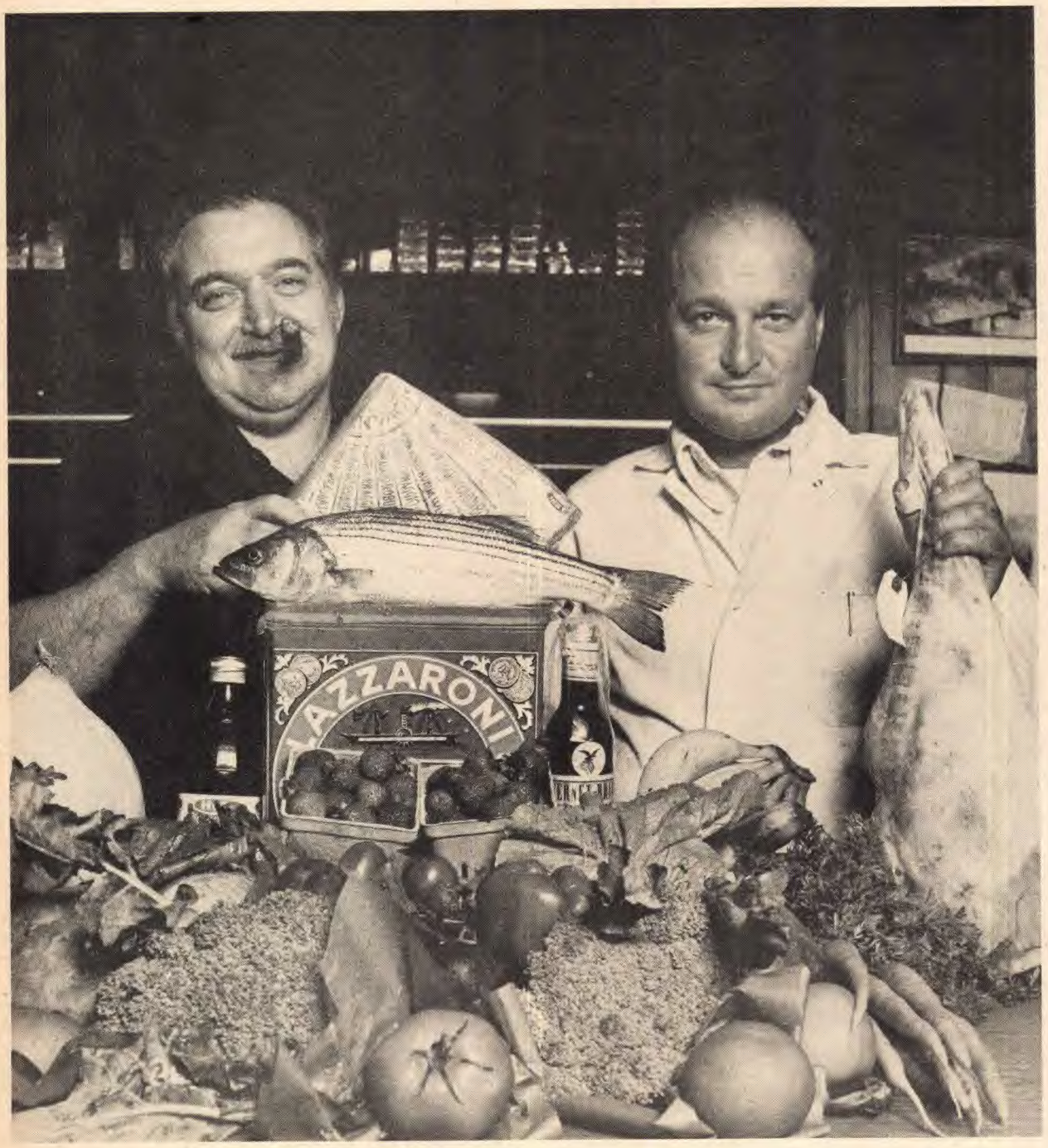




THIS ARTICLE WAS SET IN ITC AMERICAN TYPEWRITER

Ms. Janet Beller

Over the past years, since coming to New York from Chicago, our Ms. lady has become more and more visible. No longer is she just "some photographer." At the ripe old age of 32, she has already put behind her a successful career in government to devote herself fully to her one real passion. True, there have been no appearances on talk shows and the like to turn her into an instant national celebrity, but her busy schedule has her seen often enough to obliterate anonymity and give some hardened New Yorkers an uncertain feeling of quasi-recognition when they run into her on the street. At any rate, she was going down in an elevator recently when an elderly lady fixed her with a hard glance and then, using the privilege of age, said abruptly, "You're someone famous. I know it. What's your name?" Janet, blushing deeply, made several vain attempts to dissuade the lady. "I'm hardly famous," she said modestly, "and I'm sure you wouldn't know my name if you heard it." The elderly lady was not so easily put off. "Nonsense," she said. "Tell me your name and I'll tell you who you are." Janet then said, "I'm Janet Beller." "You're WHO?" So much for fame! You would think that events like that would teach people their place and make them less eager to advance their own revolutionary notions. For some reason, they do not. Janet Beller has had a lifelong love affair with photography. Not only does she have a keen sense of the camera, but she has an equally keen sense of graphics —as may be appreciated in the backgrounds of these photos. After struggling as a poor but earnest freelance photographer, she is coming into her own with two books being published in the next year: **Street People** by Macmillan, and **Mothers & Daughters** by Thames & Hudson. Says Ms. Beller: "I've worked mostly in black and white, mainly photographing people. But lately I've discovered color and still life. I teach at the New School now. And each new class reminds me of that first fascination I had with photography." It won't be long before Janet finds herself with an elderly lady who won't have to ask who she is.



THIS ARTICLE WAS SET IN ITC TIFFANY

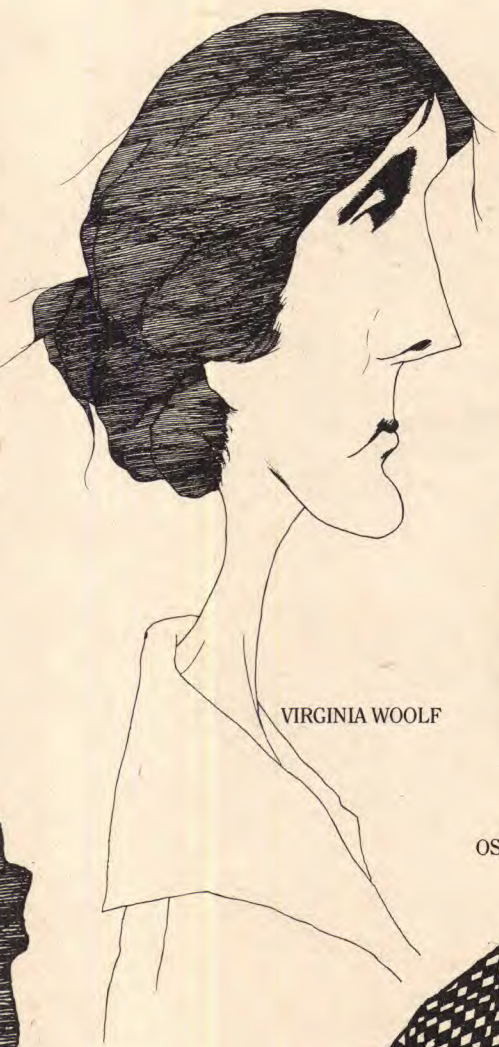
A Collection of Characters from The Literary Engagement Calendar by William D. Bramhall, Jr.

The interaction of art and language and literature is a question that has long agitated academicians, causing them to divide into three more or less well-defined camps. Should art be viewed primarily as a visual activity; should language be viewed as strictly a speaking activity, and the written literary language be considered only ancillary to speech? Or should all three be equally important in the academician's consideration?

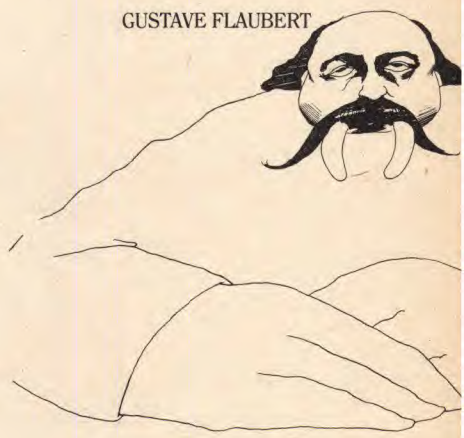
Take caricature, surely an art form in itself. And, properly illustrated, a form that is heard and read as well as seen. A year ago, we came across some extraordinary work by a young caricaturist named William Bramhall, Jr., and we've been anxious to show at least some of his efforts on the pages of **U&lc**. In the fall of '78, Bramhall's work first appeared publicly in an edition of **The Literary Engagement Calendar,** quickly selling out 15,000 copies for its publisher, The Brandywine Press, which distributes through E.P. Dutton.

A quick look at the illustrations on these pages will indicate why. From Bernard Shaw to Kafka to Oscar Wilde to Charles Dickens, Bramhall has subtly captured a particular

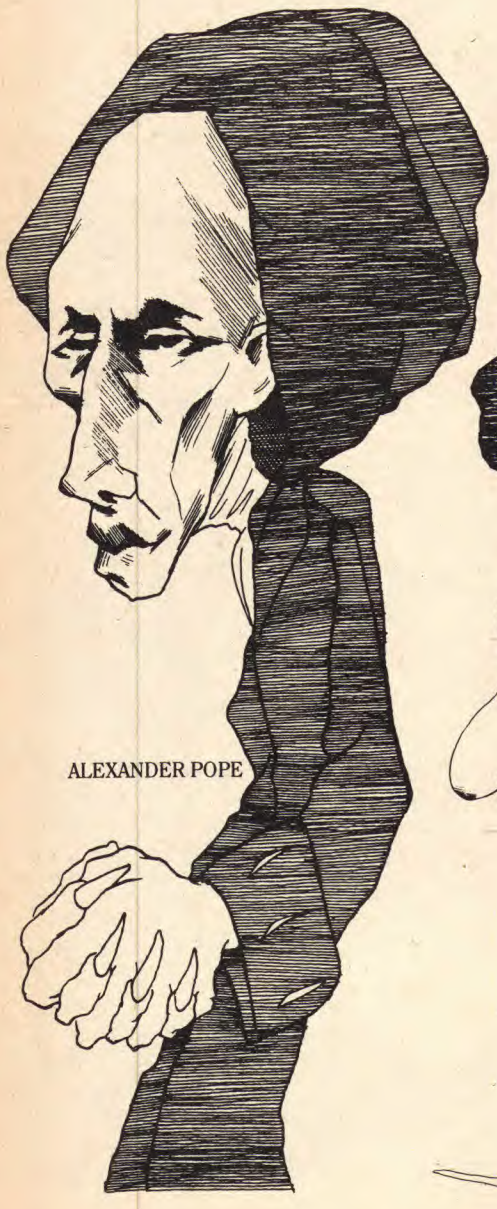
HERMAN MELVILLE



VIRGINIA WOOLF



GUSTAVE FLAUBERT



ALEXANDER POPE

T.S. ELIOT

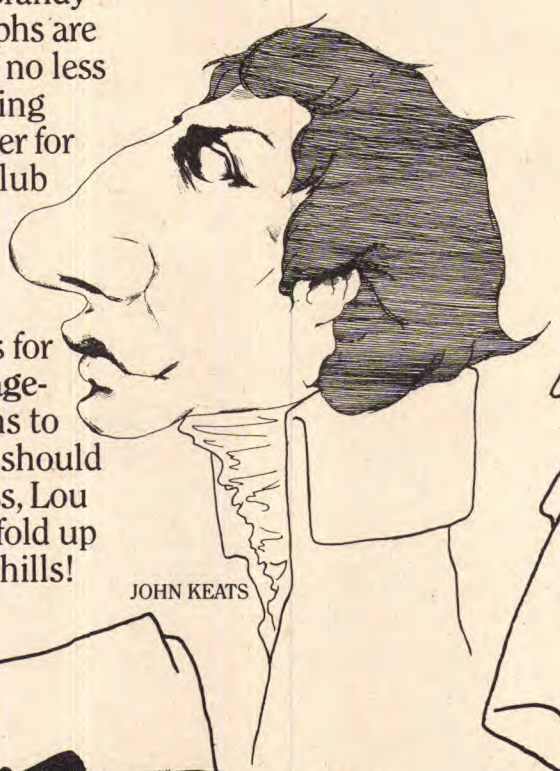
OSCAR WILDE

BRENDAN BEHAN
RALPH WALDO EMERSON
ANDRÉ MALRAUX
JOHN MILTON
EZRA POUND
FRANZ KAFKA
G.B. SHAW
CHARLES DICKENS
MARY SHELLEY

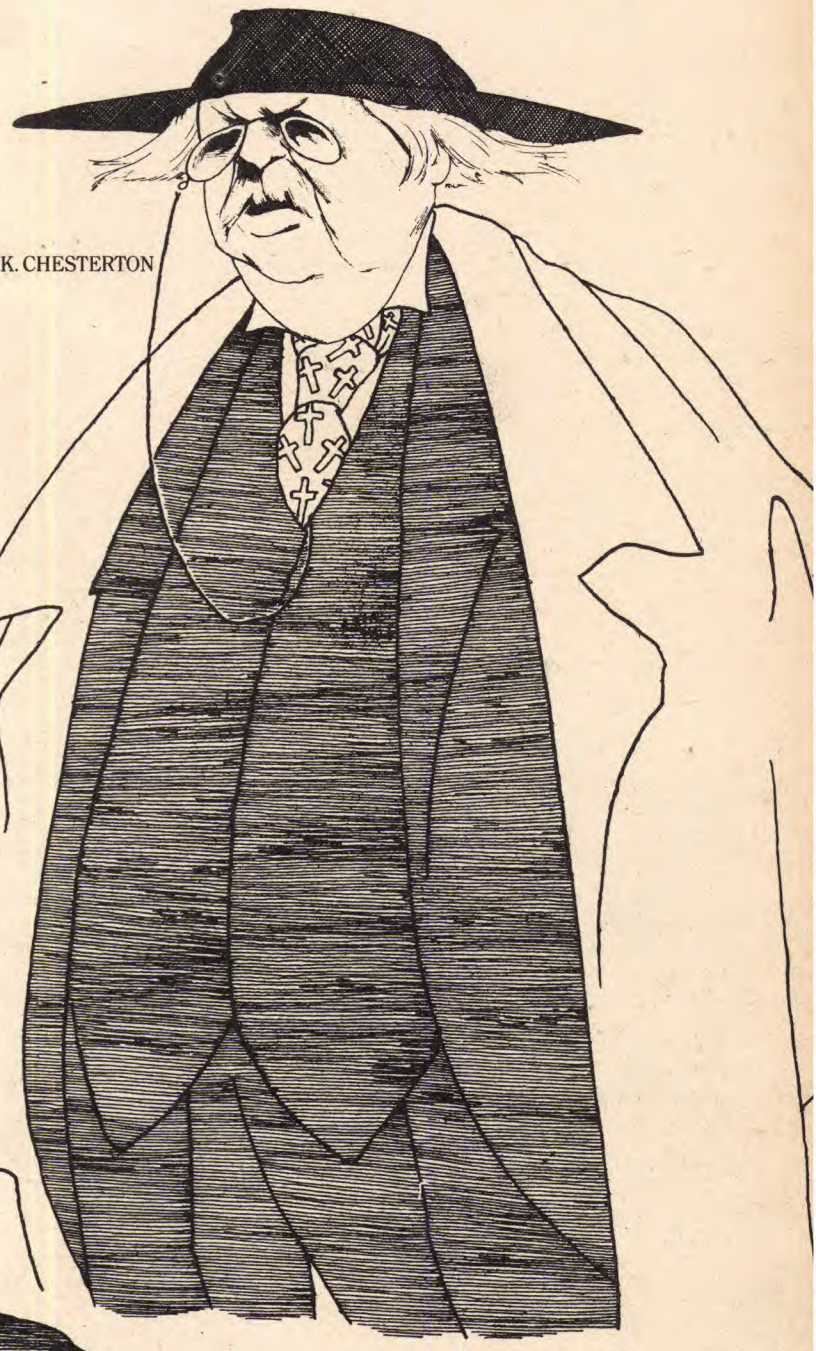
physical idiosyncrasy of each artist and drawn it to the hilt. Among our favorites are T.S. Eliot, Virginia Woolf, George Sand, and Nathanael West—but, of course, you'll pick your very own. It isn't many caricaturists who get invited to celebrate publication with a one-man (woman) show at such a prestigious shop as the Gotham Book Mart Gallery in New York. Bramhall was. He is also currently at work on **The Musical Engagement Calendar**, featuring caricature illustrations of famous composers, also to be published by The Brandywine Press. Two other current triumphs are the commissioning by Doubleday of no less than 100 illustrations for a forthcoming book, **Pride of Our People**, and a cover for the upcoming Book-of-the-Month Club album, **Ella Sings Gershwin**.

Bramhall makes his home in California with his dancer wife, Pamela. And inside word has it that his plans for 1980 include **The Graphic Arts Engagement Calendar**, in which he threatens to pull no punches. A word to the wise should be sufficient. Herb Lubalin, Saul Bass, Lou Dorfsman, George Lois, et al., better fold up their drawing boards and flee to the hills!

HORACE WALPOLE



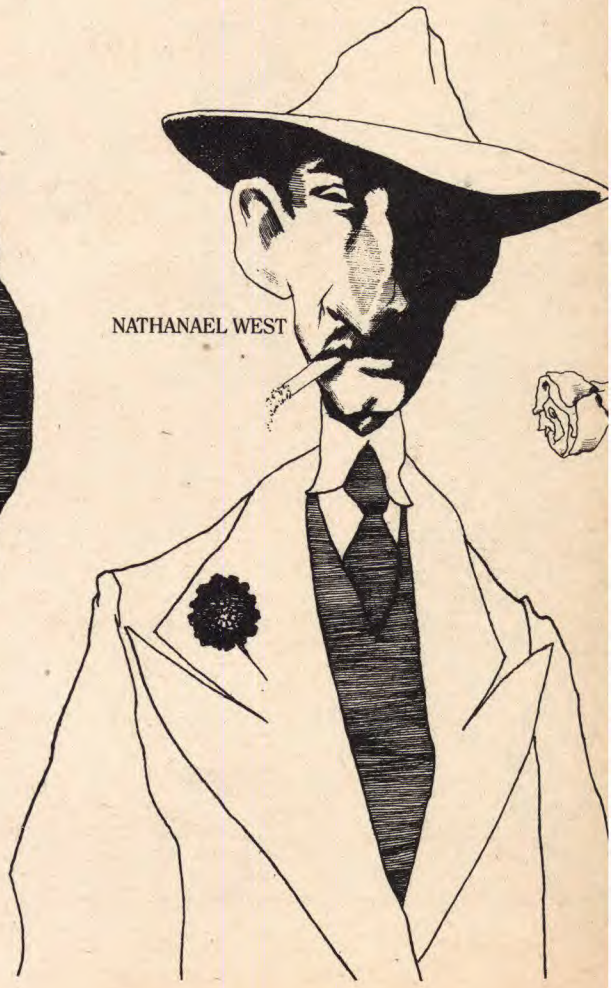
JOHN KEATS



G.K. CHESTERTON

HERMANN HESSE

GEORGE SAND



NATHANAEL WEST

THIS ARTICLE WAS SET IN ITC CLEARFACE

"No brush, no lather, no rub-in."
—Singing Sam, the Barbasol man

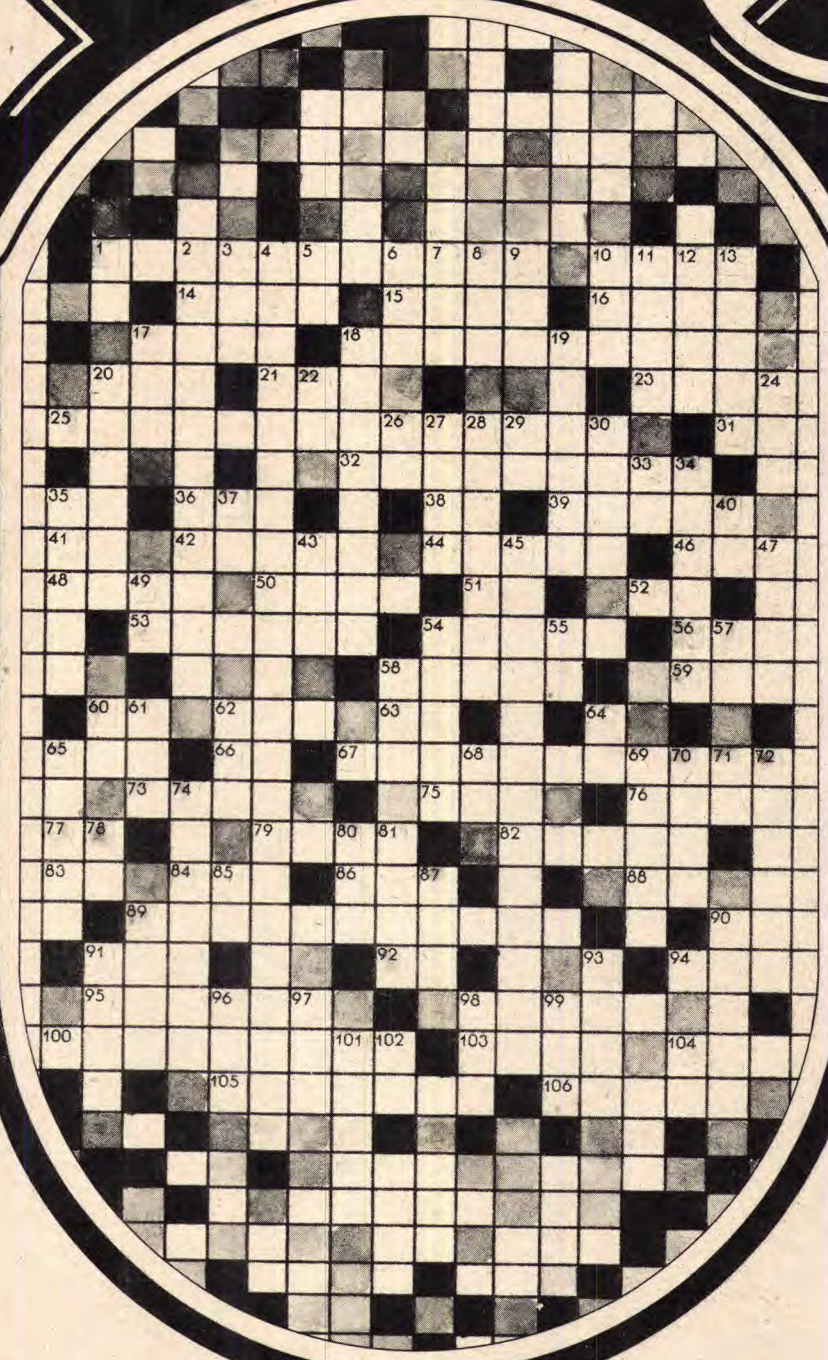
"Duffy ain't here."
—Archie

"Coming, mother!"
—Henry Aldrich

"That oug

THE GOLDEN AGE OF RADIO

No. 8 in a series of Very Graphic Crossword Puzzles by Al McGinley and Don McKechnie

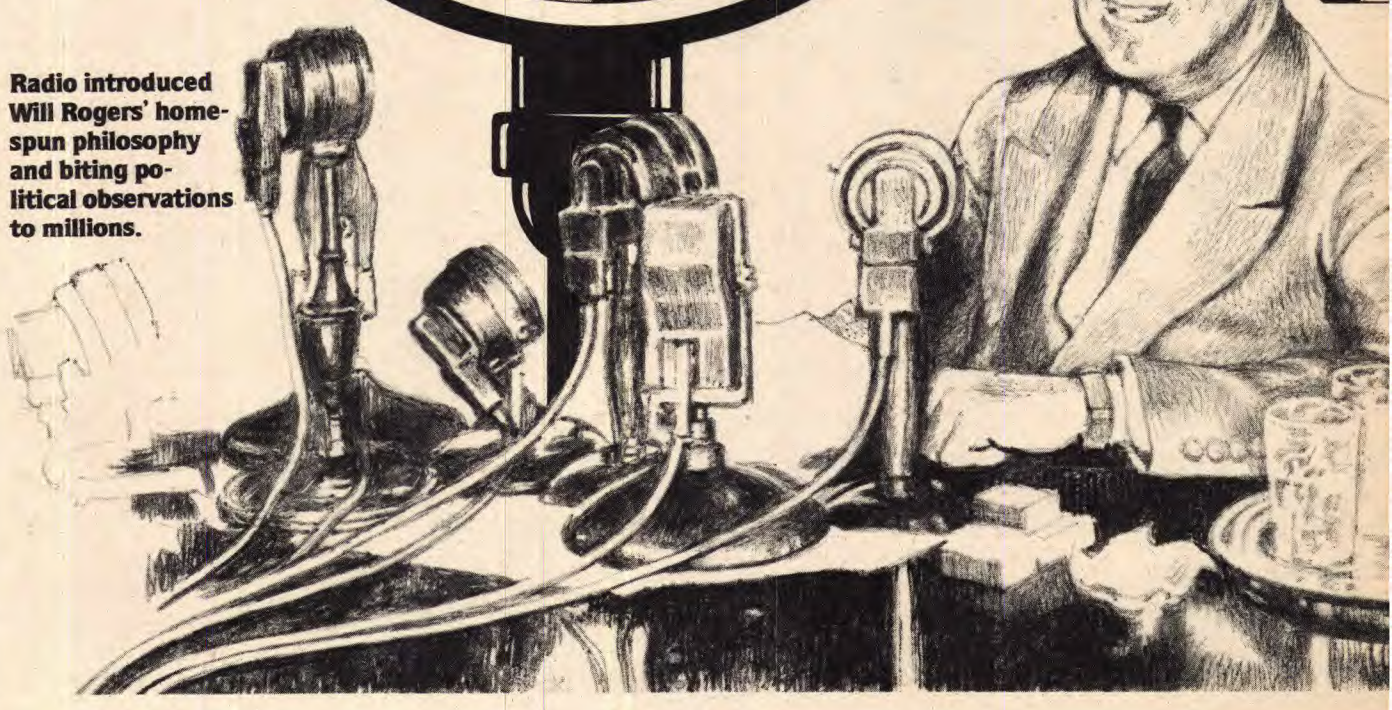


It's a lazy evening forty years ago. The family is gathered around the most imposing piece of furniture in the house, a big Stromberg-Carlson console radio. It was a time for laughter, tears, suspense, mystery, and a free-wheeling imagination.

"Curtain going up!" hailed another installment of "Mr. First Nighter." The locomotive roared and clanged into "Grand Central Station." The thundering hoofbeats of the great horse Silver made the old West live again. Edwin C. Hill gave us "the human side of the news." Time marched on the cathedral tones of Westbrook Van Voorhis. The Old Maestro, Ben Bernie, soothed us with a heartfelt "Yowsah, yowsah." Phil Baker granted the astounding sum of $64 for the right answer to a simple question. Fred Allen delighted us with the country's most irreverent wit.

Remember the incredible crash and clatter when Fibber McGee opened the closet door? The eerie greeting from Raymond, your host on "Inner Sanctum"? The funniest moment of silence ever—while Jack Benny considered a thief's demand for "your money or your life"? And there were the inevitable soap operas: Young Doctor Malone, Our Gal Sunday, When a Girl Marries, Pepper Young's Family.

Sadly, that golden age of entertainment will never again be ours to treasure. "Good night, Mrs. Calabash, wherever you are."



Radio introduced Will Rogers' homespun philosophy and biting political observations to millions.

o fix the little bastards for another night."
—Uncle Don, unwittingly

Groucho Marx made many unforgettable radio appearances, but never succeeded with a regular show of his own until "You Bet Your Life."

The Jack Benny-Fred Allen feud (they were really good friends) drew some of radio's largest audiences. Left to right: Portland Hoffa, Benny, Allen, Mary Livingstone.

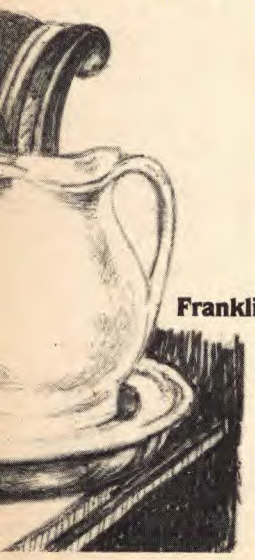
ACROSS

1. "There's good _____"
10. Conversational-zinger
14. Santa quote
15. Food Fish
16. "Suits me to _____"
17. Comedian Bob
18. "The Romance of _____"
20. French instance
21. M.D. org.
23. Re is one
25. The Shadow
31. Half a string toy
32. They keep falling on my head
35. Seymour for short
36. "Fee, _____ fo, fum."
38. Goose eggs
39. Raw materials for paper
41. _____ be or not...
42. Drug dosage
44. Radio's Major
46. Ms Russell
48. German district
50. Decree
51. Ma and _____ Kettle
52. "Woe is _____"
53. Follows a star (3 words)
54. He owned a Maxwell
56. Old-time cutting tool
58. Radio's George
59. Actress Joanne
60. Not an E.M.
62. "_____ and Sade."
63. I've been working on it (abbr.)
65. Ending for Superintend or refer
66. Morning, for short
67. Old radio crime show
73. The Shadow's girl friend
75. Old French coin
76. Bird prefix
77. In the year of the reign (Lat. abbr.)
79. Dines
82. "_____ Doctor Malone"
83. Half a goodbye
84. Radio network
86. Hasten
88. Preposition
89. Joel Kupperman was one of them
90. As to
91. Ruby _____
92. Shoe width
94. Poetic word
95. Of an arena
98. Tonto's steed
100. Jack of Hudson High
103. Body Covering
104. "_____'n Abner"
105. He said 1. across
106. Unearth

DOWN

1. Negative
2. Classic Abbot and Costello routine
3. Soak up
4. Radio's "The Little _____" (4 words)
5. Scoreboard numbers
6. Slang for diamonds
7. Coagulate
8. Holy Roman Empire monogram
9. 2000 pounds
10. Soap or saloon
11. Sun god
12. Marriages end here
13. Girl friend of 100 across
17. Emoter
18. "America's Ace of the Airways"
19. Super-athlete Jim
20. "_____ _____ top this?"
22. 1100 in Rome
24. Lots and lots of time
26. Help for the problem drinker
27. Goddess (var.)
28. One who pries
29. It's worth 6 points
30. Entre _____
33. Plural (abbr.)
34. Margarine or ranch
35. A kind of vote
37. "Old McDonald had a farm... E.I.E. _____"
40. "Be it ever _____ humble..."
43. _____ Farrow
45. Joe Penner's line
47. Radio's Pitts
49. Familiar greeting
54. Flames
55. Maritime Prov. (abbr.)
57. Medical man
58. Bikini part
60. Nurse
61. Ocean (abbr.)
62. Johnson or Heflin
64. College degree
65. Growing out
68. Proceed
69. He rode 98 across
70. Thus
71. Britain's fleet (abbr.)
72. Transportation for the Lone Ranger
74. "_____ Tavern"
78. Egyptian sun god
80. Greek letter
81. _____ up (assess)
85. To exist
87. Scrape by
89. Condition
90. Gun an engine
91. Virginia's Virginia
93. Actor Paul
96. A degree
97. Mauna _____
98. Russia's Georgia
99. Suffix meaning like or resembling
101. New Testament (abbr.)
102. _____ Brt.
104. Lutetium (sym.)

ANSWERS ON PAGE 77



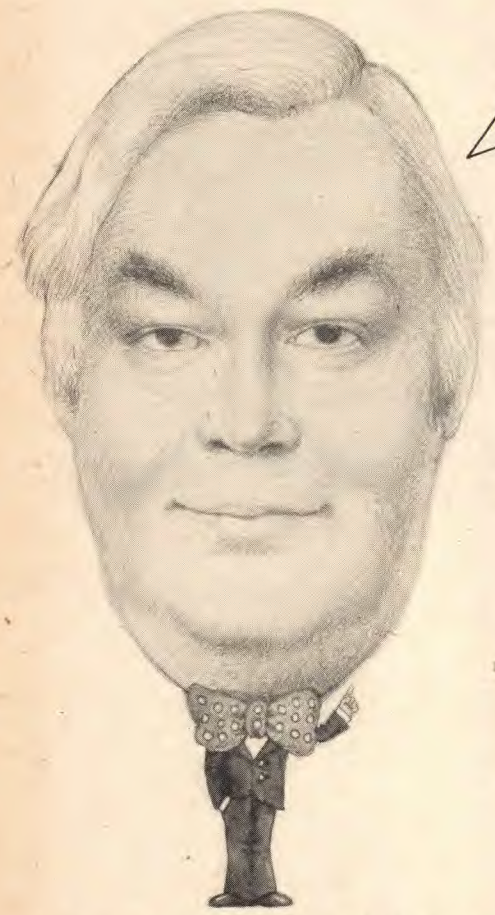
Franklin D. Roosevelt began his fireside chats eight days after his inauguration. Never before had the American people been spoken to simply and directly by their president.

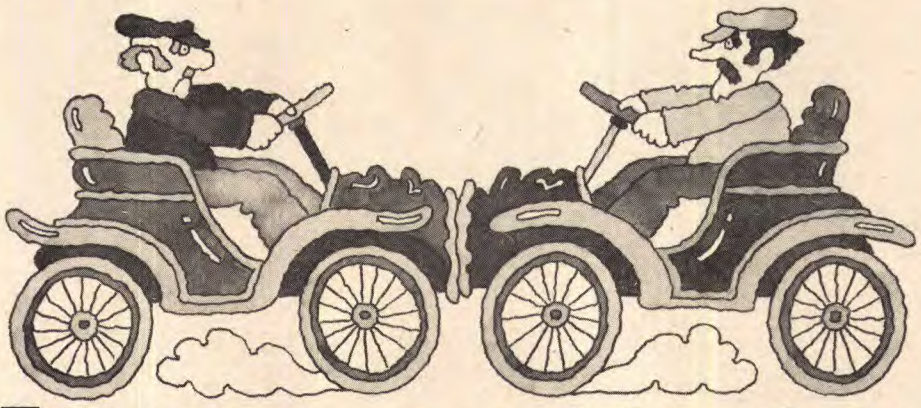
"The Songbird of the South," Kate Smith.

Freeman Gosden and Charles Correll created "Amos 'n Andy" and made it one of the most popular radio comedy shows of all time.

THIS ARTICLE WAS SET IN ITC QUORUM

FLOCCIPAUCINIHIL





In 1895, there were only 2 cars in the entire state of Ohio. They collided.

In the past several issues of *U&lc*, the editors have been taking on a bit of linguistic razzle-dazzle for no particular purpose other than the length and structure of the words themselves coupled with an irresistible cavalier chance to show off.

Now, however, the long and short of it has come into our daily living.

What happened is this:

Senator Daniel Patrick Moynihan, no less, came right out publicly to say that "the floccipaucinihilipilification problem is by no means behind us." Now there's a man you can talk to. What the Senator was referring to, of course, was New York City's monetary woes, but he may as well have meant the big word itself, a 29-letter construction that is the longest in the Oxford English Dictionary and, naturally enough, means "the action of estimating as worthless."

We immediately got into the action to let the Senator know that the seventh letter should read as an "n" rather than a "p."

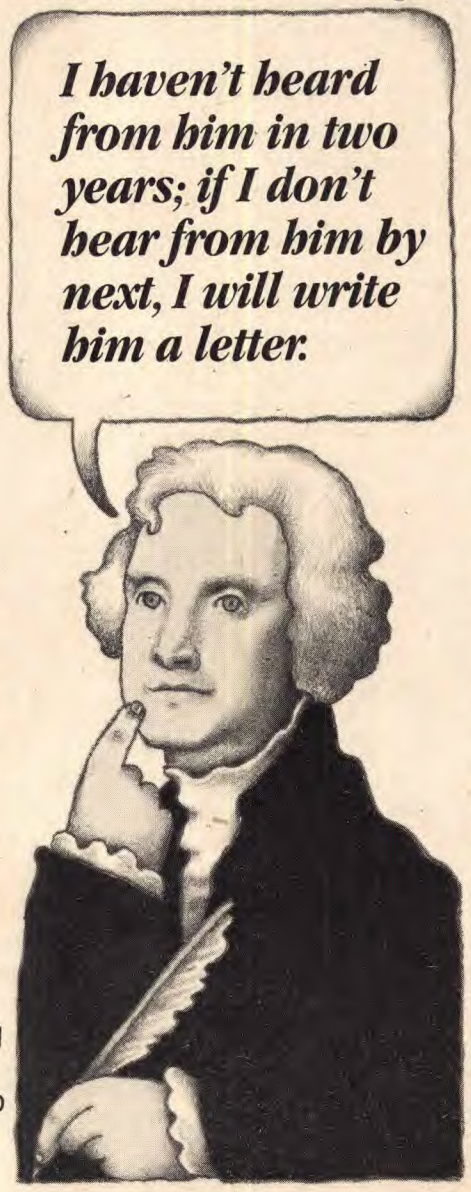
In all events, it can now be happily reported that everyone is right. When Mr. Moynihan showed up for his weekly news conference, he appeared with two T-shirts—each emblazoned with its own spelling. On hand, too, was Becky Robertson of the dictionary's publisher (Oxford University Press) to set the matter straight, explaining that both versions have precedents and that either one is etymologically correct.

So now we can get on to other things.

ILLUSTRATIONS BY LIONEL KALISH

In 18th century English gambling dens, there was always one employee whose only job was to swallow the dice if there was a police raid.

Thomas Jefferson, speaking of the American minister to Spain:

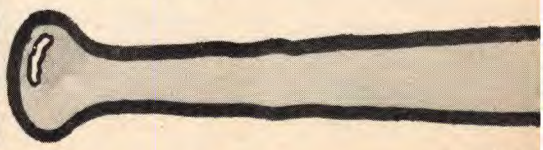


On a trip to Paris, famed geographer Von Humboldt asked a psychiatrist friend if it would be possible to have dinner with a lunatic. The psychiatrist was glad to oblige.

At dinner, one guest, of reserved manner, remained silent. The other, strangely attired and with his hair in disarray, babbled continuously with his mouth full.

Toward the end of the meal, Von Humboldt discreetly muttered to his host, "I like your guest, he amuses me."

The psychiatrist was promptly taken aback. "But it's the other one who's the lunatic," he whispered. "The gentleman you're pointing at is Honoré de Balzac!"



THIS ARTICL

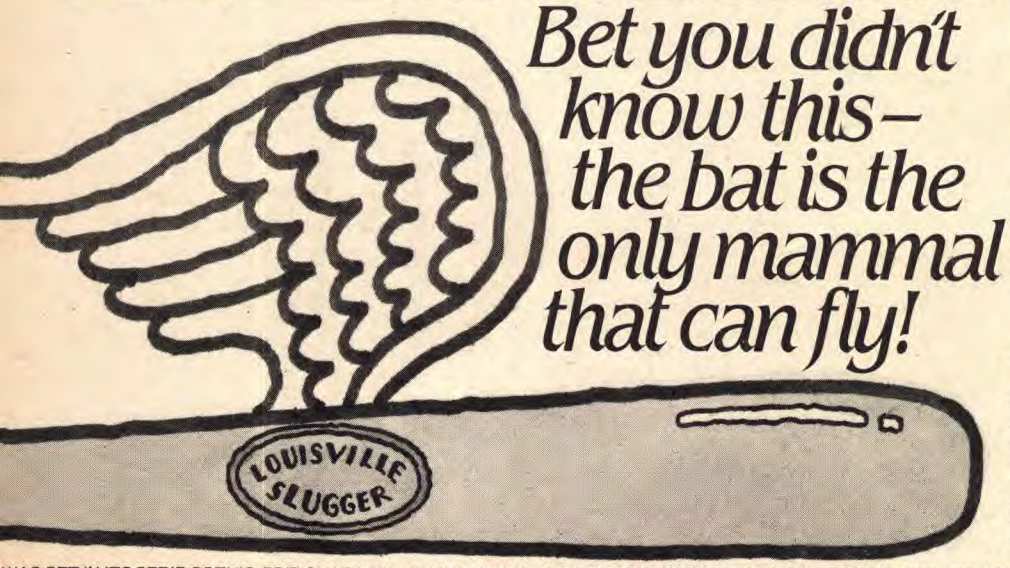
PILIFICATION

A "Dr. Fell" is someone disliked for no tangible reason.

John Fell, the noted 17th century Oxford scholar who gave his name to the Fell typeface, was additionally the subject for one of our all-time favorite couplets:

I do not love thee,
Dr. Fell;
The reason why
I cannot tell.
Yet this I know,
and know full well–
I do not love thee,
Dr. Fell.

More than $1,000,000 belonging to Adolph Hitler is still unclaimed in American banks.



Bet you didn't know this– the bat is the only mammal that can fly!

So you think Harold Robbins sells books? Since it was founded in 1816, the American Bible Association has sold almost one billion copies of the Bible.

*Here's something everyone **must** know: Houdini was the first man to fly an airplane solo in Australia.*

The last words of Joseph Henry Green, the great English surgeon, were (pointing to his heart):

Congestion

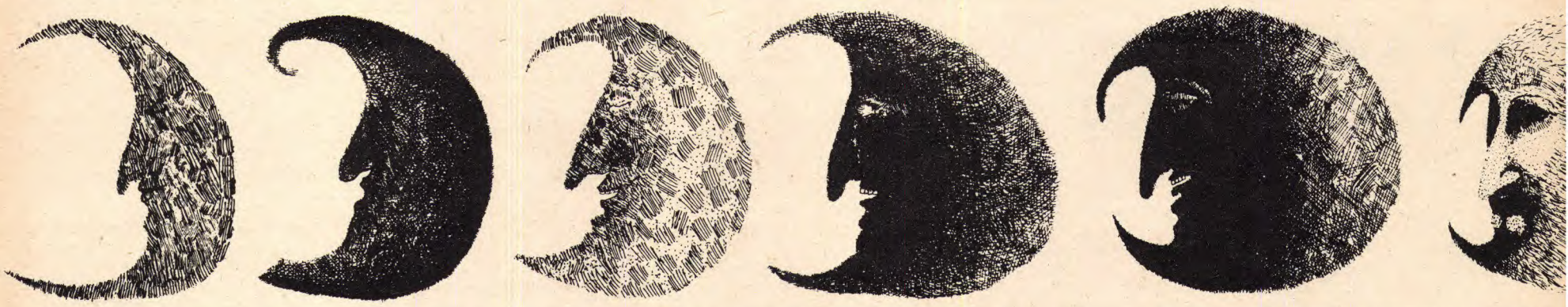
and then (taking his own pulse):

Stopped.

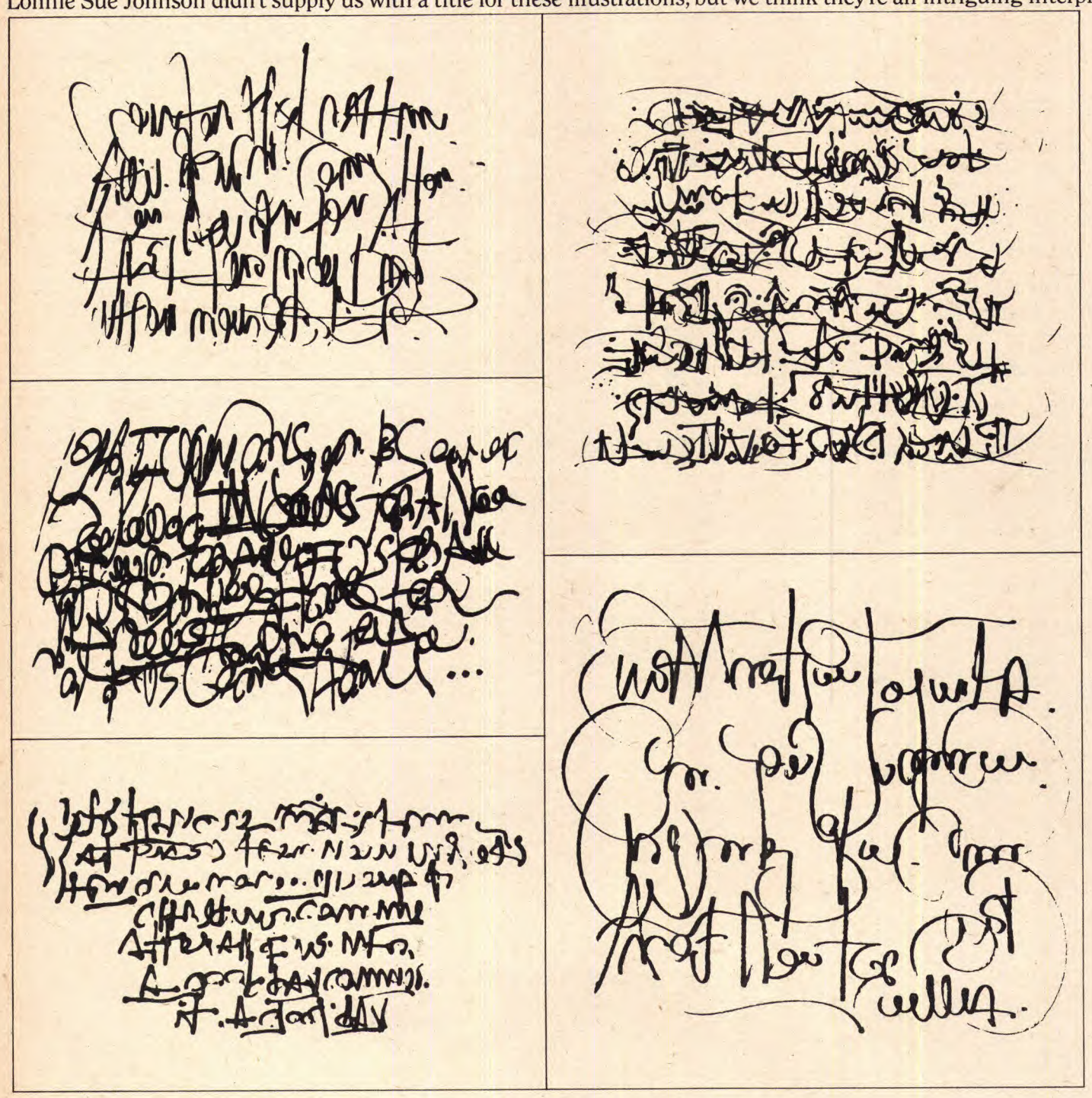
WAS SET IN ITC SERIF GOTHIC, FRIZ QUADRATA, ITC CENTURY, ITC ERAS, ITC GARAMOND, ITALIA, ITC BENGUIAT, ITC ZAPF INTERNATIONAL, ITC BAUHAUS, ITC CLEARFACE, ITC KORINNA, AND ITC AVANT GARDE GOTHIC CONDENSED.

Something from Everybody for U&lc

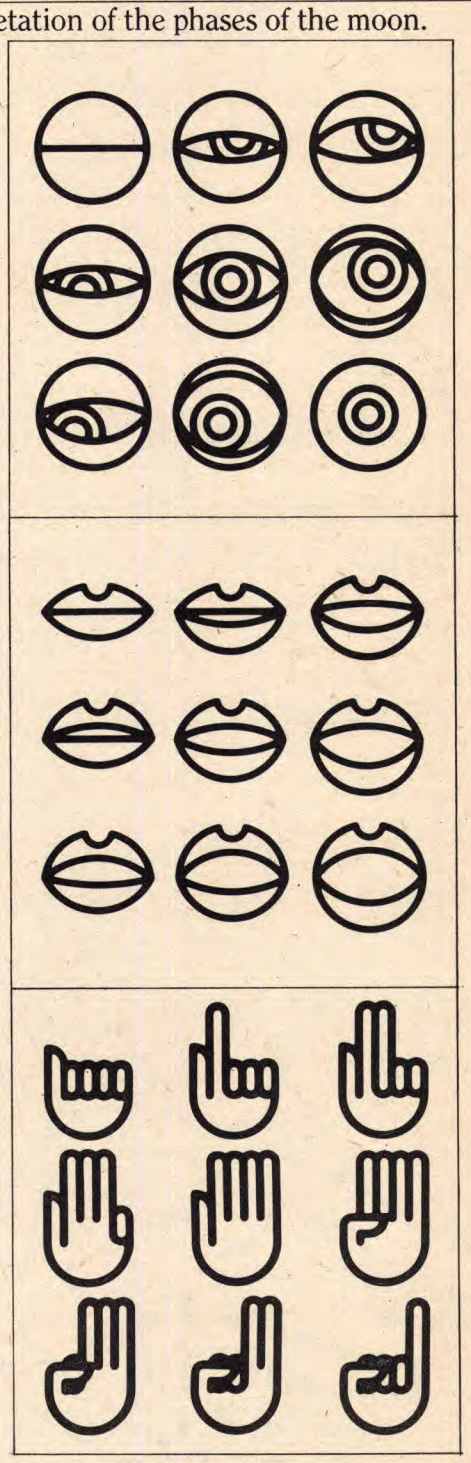
During the past few months we have been inundated by an avalanche of exciting graphic contributions from our readers. We thought it appropriate to devote this space to these works as a showcase for the designers, and as a stimulant to all those who hesitate to send their stuff in. We will resume our illustrated letters in the next issue.



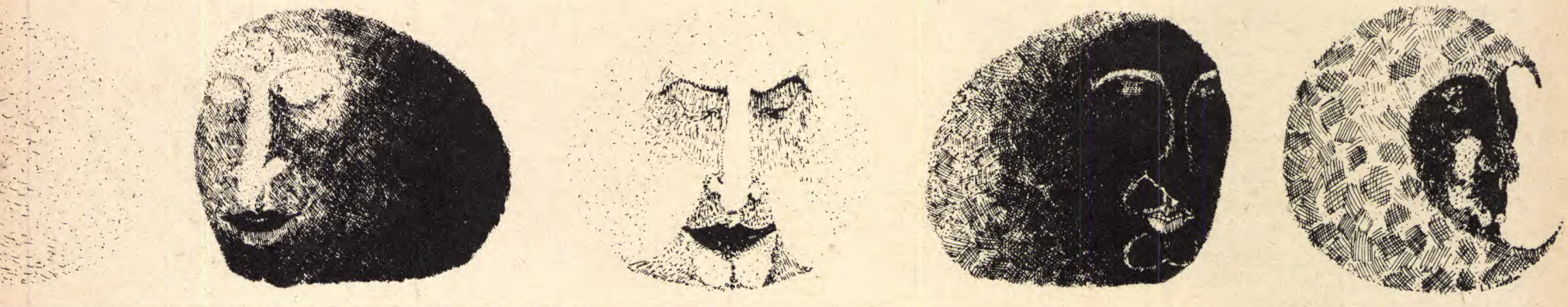
Lonnie Sue Johnson didn't supply us with a title for these illustrations, but we think they're an intriguing interpretation of the phases of the moon.

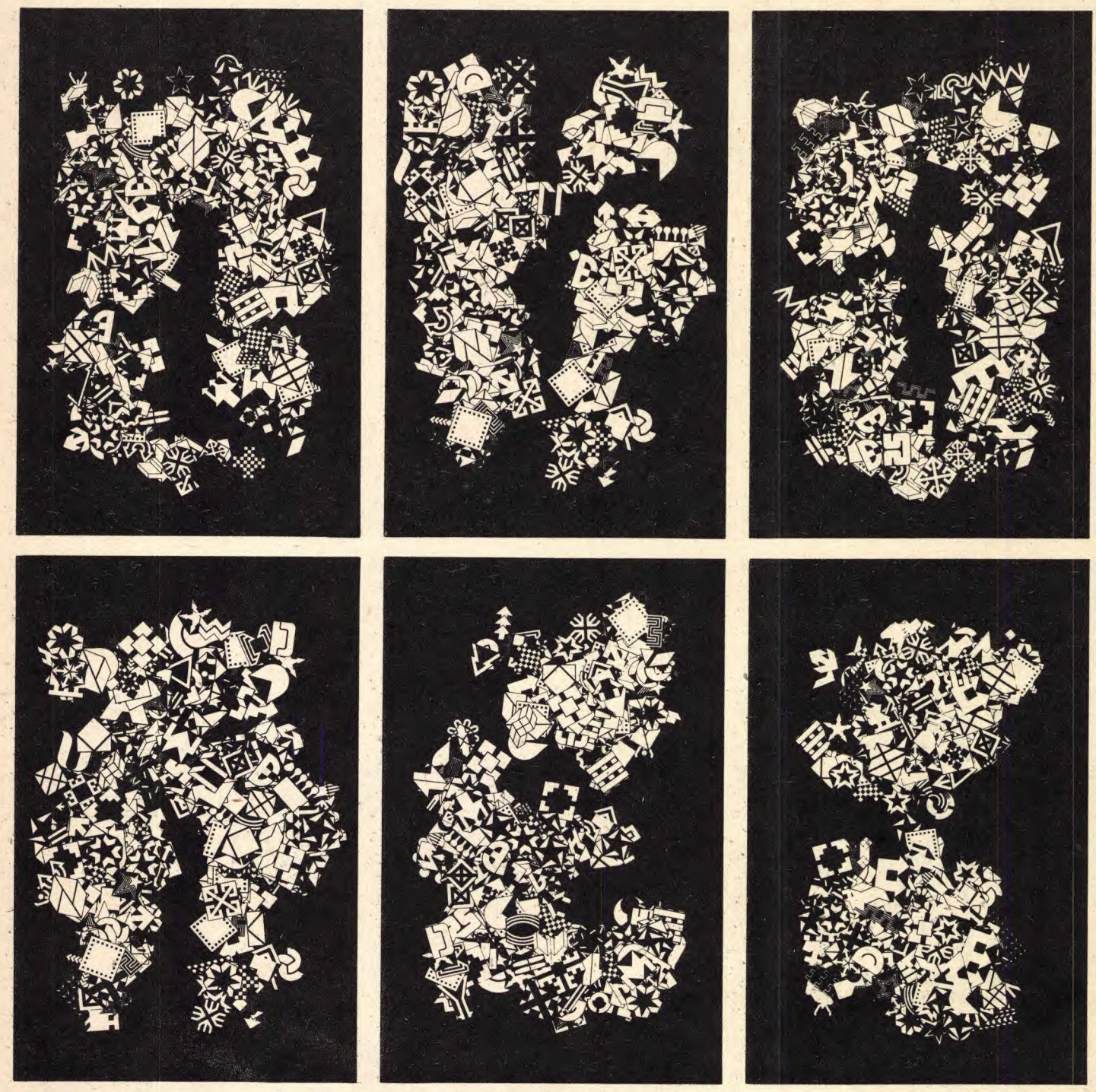


Robert Berguson, an Associate Professor at Louisiana Tech University, submitted these examples of his calligraphic painting which have been on exhibition at the Lauren Rogers Library and Museum of Art in Laurel, Mississippi. Berguson calls this calligraphy, which is highly reminiscent of Arabic, Bergo marks. His work has been described as an emotional, mental and physical arrangement of lines to create visual esthetics. They most certainly do.



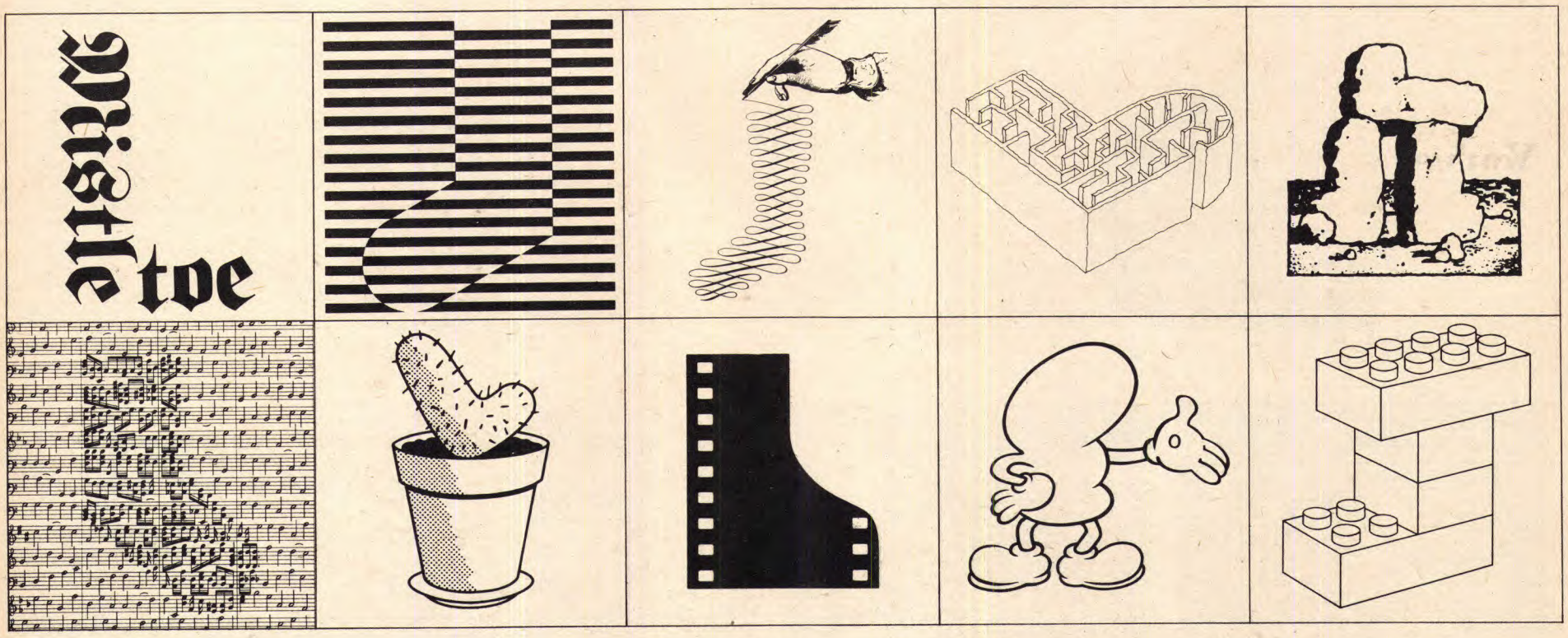
These "Signs of Life" by Wolfgang Schmidt were sent to us by Pieter Brattinga of the Print Gallery in Amsterdam, Netherlands. They are a program of geometric letters and pictographs that describe human qualities and capacities.





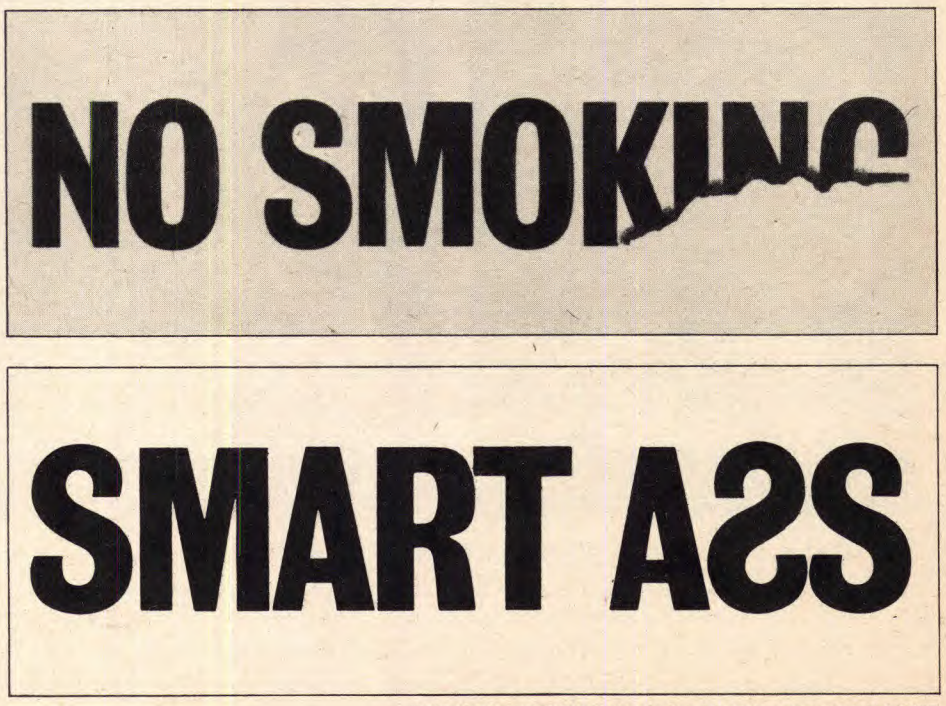
Félix Beltrán is undoubtedly one of Cuba's most gifted designers. He has studied extensively in the United States where he was granted scholarships at the New School and Pratt Institute. He also studied at the Art Students League. In appreciation for our sending him U&lc he has kindly reciprocated by sending us these fascinating graphic abstractions created from many of his previously designed symbols. Olé, Félix Beltrán.

Jean Larcher, a constant contributor to U&lc, has again sent us a sampling of his expressive typography. This work, created in French, certainly needs no translation.



We received a little red covered book bound with a yellow tassle all the way from Leeds, England. It was mailed to us by Jonathan Morgan of the School of Creative Arts & Design, Leeds Polytechnic, and contained numerous inventive graphics based on nothing more than a mundane stocking. We have selected a few of these for your enjoyment, as well as ours.

Yudel Kyler has been fooling around with letterforms for a long time. He feels that certain words demand to be pictured, thus giving them a deeper meaning. Humor is the common denominator in Yudel's work. It has also become the common denominator in most forms of communications. Put two and two together and what you have is the great visual appeal displayed in these samples.



THIS ARTICLE WAS SET IN ITC CLEARFACE AND ITC SOUVENIR

ITC Zapf Chancery Light, Medium, Demi, Bold, Light Italic and Medium Italic are new typefaces from ITC. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license mark is your guarantee of authenticity.

ITC™ LICENSED

These new typefaces will be available to the public on or after July 16, 1979 depending on each manufacturer's release schedule.

ITC Zapf Chancery Light, Medium, Demi & Bold With Light & Medium Italic.

ITC ZAPF CHANCERY LIGHT

abcdefghijklmnopqr
stuvwxyzABCDEF
GHIJKLMNOPQR
STUVWXYZ1234
567890123456789 0
&$¢£%AÇĈĐEĘŁØÄ̃
ÂÅŒßąçdęłøœæ:;,.!¡?¿·
–—“”’/#*()[]†‡§«»‘

START LETTERS: J f v w st th of
LIGATURES

VARIATIONS: g v w x y y y z
1 2 2 1 1 2 3 1

SWASH CAPS: ABCDEFGHI
JKLMNOPQRS
TUVWXYZ

ALTERNATES: A E J L & ?
1 1 1 1 1 1

FINALS: d k e r t y
1 2 1 2 1 1 4 1 2 3

ITC ZAPF CHANCERY LIGHT ITALIC

abcdefghijklmnopqr
stuvwxyzABCDE
FGHIJKLMNOP
QRSTUVWXYZ
1234567890123456 7
890&$¢£%AÇĈĐEĘŁ
ØÄ̃ŒÂÅßąçdęłøœæ:;,.
!¡?¿“”’–—/#*()[]†‡§«»‘

START LETTERS: J f v w st th of
LIGATURES

VARIATIONS: g k q v w x y y y z T
1 1 1 2 2 1 1 2 3 1 1

ALTERNATE ITALIC CAPS: ABCDEFGHIJKL
MNOPQRSTUVW
XYZ

ALTERNATES: A E J L
1 1 1 1

FINALS: d e r t y ?
1 2 1 2 1 1 4 1 2 3 1

ITC is pleased to announce a distinctive, new, calligraphic typeface designed by Hermann Zapf. ITC Zapf Chancery. It will be available in four weights: Light, Medium, Demi and Bold. Special italic fonts have been prepared for the Light and Medium weights, making ITC Zapf Chancery a six series family.

A unique feature of ITC Zapf Chancery is the display fonts which are designed for manual composition and contain many alternate characters. Some offer the user different calligraphic touches. Others are specifically designed to be used as first or last letters in a word. Still others are finalizing strokes that can add flourishes to the letters.

The upright Keyboard Text Fonts create a highly sensi-

ITC ZAPF CHANCERY MEDIUM

abcdefghijklmnopqr
stuvwxyzABCDEF
GHIJKLMNOPQR
STUVWXYZ1234
567890123456789 0
&$¢£%AÇĐEŁØÆ
ÂÅŒßąçđęłøœæ:;,.!¡?¿·
--–"“”'/#*()[]†‡§«»‹

START LETTERS: ¶ f v w st th of
LIGATURES

VARIATIONS: g v w x y y y z

SWASH CAPS: ABCDEFGHI
JKLMNOPQRS
TUVWXYZ

ALTERNATES: A E I L & ?

FINALS: d d L e e v k r t y ¬ ~ ⊃

ITC ZAPF CHANCERY MEDIUM ITALIC

abcdefghijklmnopqr
stuvwxyzABCDE
FGHIJKLMNOP
QRSTUVWXYZ
1234567890123456 7
890&$¢£%AÇĐEŁ
ØÆÂŒßąçđęłøœæ:;,
.?¿!¡·--–"“”'/#*()[]†‡§«»‹

START LETTERS: ¶ f v w st th of
LIGATURES

VARIATIONS: g q k v w x y y y z T

ALTERNATE ITALIC CAPS: ABCDEFGHIJKL
MNOPQRSTUV
WXYZ

ALTERNATES: A E I L

FINALS: d d L e e v r t y ¬ ~ ⊃ ?

tive calligraphic flavor without relying on alternates except for an introductory swash or "flag" that may precede seventeen of the twenty-six caps. This flag is intended to be used only occasionally, at the beginning of a paragraph, etc.

The Italic Keyboard Text Fonts also contain no alternates, but here the caps are rendered in full swash design, thus adding to the brilliance of total composition. The italic caps have been unitized so that they will space acceptably in all-cap lines, but it is suggested that such use be employed with discretion.

The display is designed to satisfy the imagination of the manual compositor and transfer or cutout-sheet user, whereas the text can be set by ordinary keyboard typesetting.

ITC ZAPF CHANCERY DEMI

abcdefghijklmno
pqrstuvwxyzABC
DEFGHIJKLMN
OPQRSTUVWX
YZ123456789012
3456789 0&$¢£%
ĄÇĐĘŁØÆŒßą
çęđłøœœ!¡?¿:;,.·--
"”’/#*()[]†‡§«»‹
START LETTERS: Jfvw st th of
LIGATURES
VARIATIONS: gvwxyyyz
SWASH CAPS: ABCDEFGH
IJKLMNOPQ
RSTUVWXYZ
ALTERNATES: AEJL?
FINALS dLeekr.ty

ITC ZAPF CHANCERY BOLD

abcdefghijklmn
opqrstuvwxyzA
BCDEFGHIJKL
MNOPQRSTUV
WXYZ123456789
0123456789 0&$¢
£%ĄÇĐĘŁØÆŒ
ßąçđęłøœœ:;,.!¡?¿
·--"”’/#*()[]†‡§«»‹
START LETTERS: Jfvw st th of
LIGATURES
VARIATIONS: gvwxyyyz
SWASH CAPS: ABCDEFGH
IJKLMNOPQ
RSTUVWXYZ
ALTERNATES: AEJL?
FINALS dLeekr.ty

Pow! Bam! Zapf!

Everytime I write one of these introductions to an 8-page color feature, I (1) regret having done it and (2) get into trouble and complicate my life.

Preparing them on any subject I care to choose makes me sound like an authority on everything which, I assure you, I'm not. For instance, some time ago I touched on a subject far afield from my area of expertise. The consequence was that I was instantly pinpointed as an expert and one who wasn't afraid to speak my mind.

So, the usual happened. A magazine reporter, a very attractive young lady, invaded my office about a month back with a tape-recording machine, flicked it on, and proceeded to deluge me with questions. Although essentially a shy and humble person, I obliged and actually managed to speak rather forcefully on the subject—rationalism versus mysticism—with myself, as those who know me know, strong on the side of rationalism.

When we were through and the magazine ms. was packing up—not willing to let well enough alone, I volunteered on impulse, "I will give you a practical example of the difference between mysticism and rationalism. A mystic would accept without question the fact that that little object has recorded our voices simply because you say it has. A rationalist, on the other hand, would say, 'Let me hear the damn thing before you leave.'"

The young lady smiled. She said, smiling patronizingly, "I have recorded hundreds and hundreds of interviews, and this machine has never failed me." "I'm sure of that," I said, smiling back, "but just to humor me and my rationalism, let's play it back and make sure."

So, still patronizingly, she played it back. And lo and behold, no voices had been recorded. Nothing. The smile vanished. "I don't understand it," she said. "I know," I said, "this is the first time such a thing has happened to you."

This occurrence got me to thinking how mystical even rationalists are. It is impossible to check everything personally; it is impossible to make sure that everything is personally understood by our own personal brain. We have to accept many things on faith for sheer lack of ability to do otherwise.

In any case, here I am again taking the plunge and will no doubt live to regret it.

This time out, ITC thought that—instead of just being a show-off piece—it would be appropriate to use our 8-page color section as a service piece; in effect: a guide to the various images of ITC Zapf Chancery, and a handy illustrated manual as to the many applications for the unusual array of alternate characters, ligatures, start letters, final letters, and flags.

When calligraphy reached its height in the Renaissance, a writing hand known as **cancellaresca** (or **chancery script**) emerged. It grew out of the neo-Caroline hand, and was written with greater speed. Although there was a slant to it, slanting was not obligatory, as the cursive quality was built into the letters. The forms were more compressed than those of **scrittura humanistica**. The rhythmic beat of nearly-even strokes and space (as in black letter) created a definite pattern, and round forms became elliptical, approaching parallelograms.

About the middle of the sixteenth century, several writing manuals appeared demonstrating the forms and flow of chancery scripts. Arrighi, Tagliente, and Palatino were the most widely known writers of these manuals. Their books, while certainly quite beautiful, yet tend to give students a false impression of the rhythm of chancery cursive. The examples are cut in wood—and with great technical mastery—but they somehow lack the spirit of the writing, causing Arrighi to point out what was certainly true then: "The press can never entirely represent the living hand."

In 1906, the great Edward Johnston produced the modern definitive handbook for calligraphers, tending to perpetuate the lettered characteristics of the mid-fifteenth-century manuals. Now, Hermann Zapf—overcoming such physical shortcomings in presentation—has designed what ITC believes to be an effective chancery script, showing itself through Zapf's virtuosity to be more capable of becoming a universally recognized hand than, perhaps, any other.

There is, to our knowledge, no single typeface that is adaptable to **all** graphic applications. And so, as pointed out above, we have to accept many things on faith for sheer lack of ability to do otherwise. It is difficult, for example, to visualize Serif Gothic Black in, say, a wedding announcement. Just as it is impossible to picture a Spencerian script in a brochure for heavy farm equipment.

Conversely, ITC Zapf Chancery has a multiplicity of applications. But it, too, can be badly misused in the wrong place at the wrong time for the wrong product or service. As a result, we come down to the very nature of this article. It is to demonstrate, to the best of our ability, the broad spectrum of what we feel are the proper applications for this elegant calligraphic face. And, to aid the reader in his/her further understanding of the demonstration, we have tried to use as many of the available variations as possible.

On the following eight pages, we will attempt to show suggested uses of ITC Zapf Chancery in both display and text to help solve various graphic problems. Problems such as one finds in a wedding announcement, a diploma; a legal document, a restaurant menu, a bible page; a book jacket, a greeting card, cosmetic and other packages; and a corporate letterhead, etc., etc.

Of course, there are many more applications for this highly versatile typeface. Space limitation, however, has dictated certain selections. The rest is up to your very fertile imaginations.

H.L.

(OR, HOW TO GET THE MOST OUT OF ITC ZAPF CHANCERY.)

Marriage Certificate

FORM NO. VS-20
30M - REV. 12-68

STATE OF WISCONSIN
DIVISION OF HEALTH

STATE FILING DATE

STATE NO.

Groom

Groom - Name First Middle Last Social Security No.
1a. _____ 1b. _____

Place Of Residence: State County ☐City ☐Village ☐Township Inside City Or Village Limits
2a. _____ 2b. _____ 2c. _____ 2d. ☐Yes ☐No

Mailing Address State Of Birth (If Not In U.S.A., Name Country) Date Of Birth Month Day Year Age
2e. _____ 3. _____ 4. _____

Father - Name State Of Birth (If Not In U.S.A., Name Country) Mother - Maiden Name State Of Birth (If Not In U.S.A., Name Country)
5a. _____ 5b. _____ 6a. _____ 6b. _____

Bride

Bride - Name First Middle Last Maiden Name If Different Social Security No.
7a. _____ 7b. _____ 7c. _____

Place Of Residence: State County ☐City ☐Village ☐Township Inside City Or Village Limits
8a. _____ 8b. _____ 8c. _____ 8d. ☐Yes ☐No

Mailing Address State Of Birth (If Not In U.S.A., Name Country) Date Of Birth Month Day Year Age
8e. _____ 9. _____ 10. _____

Father - Name State Of Birth (If Not In U.S.A., Name Country) Mother - Maiden Name State Of Birth (If Not In U.S.A., Name Country)
11a. _____ 11b. _____ 12a. _____ 12b. _____

Groom - Signature Date Signed Bride - Signature Date Signed
13a. _____ 13b. _____ 14a. _____ 14b. _____

Certification Of Officiant

I, _____ (Type Or Print Name Of Officiant) Of _____ (Mailing Address Of Officiant (Street Or RFD, City Or Village, State)), Hereby Certify That The Above Named Groom And Bride Were By Me United In Marriage As Authorized By A Marriage License Issued For That Purpose By _____ (Name Of County Clerk) Of _____ (Name Of County), State Of Wisconsin

Marriage License Number _____. Effective Date Of Marriage License _____, A.D., 19

My Credentials Are Filed In The Office Of Clerk Of Circuit Court _____ County, State Of Wisconsin

Date Of Marriage Month Day Year
15a. _____ A.D., 19 _____

Place Of Marriage Church, Etc. City Or Village (If Neither, Name Township) County State
15b. _____ 15c. _____

Officiant - Enter Signature Date Signed Month Day Year Officiant
15d. _____ 15e. _____ 15f. ☐ Religious ☐ Civil Official

Witnesses

We, The Undersigned Adult Witnesses, Were Present At The Marriage Of The Above Named Groom And Bride, As Set Forth In The Foregoing Certificate, At Their Request And Heard Their Declarations That They Took Each Other For Husband And Wife.

Witness - Signature Witness - Signature
16a. _____ 16b. _____

Local Official, Making Return To State Health Department Signature And Title Date Received By Local Official Month Day Year Local Register No.
17a. _____ 17b. _____ 17c. _____

CONFIDENTIAL INFORMATION

Groom

Race - White, Negro American Indian, Etc. (Specify) Number Of This Marriage (Check One) Last Marriage Ended By (Check One) Date Last Marriage Ended
18. _____ 19. ☐First ☐Second ☐Third 20a. ☐Death ☐Divorce ☐Annulment 20b. Month _____ Year _____

Usual Occupation Kind Of Business Or Industry Was Groom Ever In U.S. Armed Forces? (If Yes Give War Or Dates Of Service)
21a. _____ 21b. _____ 21c. ☐Yes ☐No

Bride

Race - White, Negro, American Indian, Etc. (Specify) Number Of This Marriage (Check One) Last Marriage Ended By (Check One) Date Last Marriage Ended
22. _____ 23. ☐First ☐Second ☐Third 24a. ☐Death ☐Divorce ☐Annulment 24b. Month _____ Year _____

Usual Occupation Kind Of Business Or Industry Was Bride Ever In U.S. Armed Forces? (If Yes Give War Or Dates Of Service)
25a. _____ 25b. _____ 25c. ☐ Yes ☐ No

BRIDE'S COPY

The First Book of Moses Commonly Called GENESIS.

CHAPTER 2

And the heaven and the earth were finished, and all the host of them.

2 And on the seventh day God finished his work which he had made; and he rested on the seventh day from all his work which he had made.

3 And God blessed the seventh day, and hallowed it: because that in it he rested from all his work which God had created and made.

4 ¶ These are the generations of the heaven and of the earth when they were created, in the day that the LORD God made earth and heaven.

5 And no plant of the field was yet in the earth, and no herb of the field had yet sprung up: for the LORD God had not caused it to rain upon the earth, and there was not a man to till the ground;

6 But there went up a mist from the earth, and watered the whole face of the ground.

7 And the LORD God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

8 And the LORD God planted a garden eastward, in Eden; and there he put the man whom he had formed.

9 And out of the ground made the LORD God to grow every tree that is pleasant to the sight, and good for food; the tree of life also in the midst of the garden, and the tree of the knowledge of good and evil.

10 And a river went out of Eden to water the garden; and from thence it was parted, and became four heads.

11 The name of the first is Pishon: that is it which compasseth the whole land of Havilah, where there is gold;

12 And the gold of that land is good: there is bdellium and the onyx stone.

13 And the name of the second river is Gihon: the same is it that compasseth the whole land of Cush.

14 And the name of the third river is Hiddekel: that is it which goeth in front of Assyria. And the fourth river is Euphrates.

15 And the LORD God took the man, and put him into the garden of Eden to dress it and to keep it.

16 And the LORD God commanded the man, saying, Of every tree of the garden thou mayest freely eat:

17 But of the tree of the knowledge of good and evil, thou shalt not eat of it: for in the day that thou eatest thereof thou shalt surely die.

18 ¶ And the LORD God said, It is not good that the man should be alone; I will make him an help meet for him.

19 And out of the ground the LORD God formed every beast of the field, and every fowl of the air; and brought them unto the man to see what he would call them: and whatsoever the man called every living creature, that was the name thereof.

20 And the man gave names to all cattle, and to the fowl of the air, and to every beast of the field; but for man there was not found an help meet for him.

21 And the LORD God caused a deep sleep to fall upon the man, and he slept; and he took one of his ribs, and closed up the flesh instead thereof:

22 And the rib, which the LORD God had taken from the man, made he a woman, and brought her unto the man.

23 And the man said, This is now bone of my bones, and flesh of my flesh: she shall be called Woman, because she was taken out of Man.

24 Therefore shall a man leave his father and his mother, and shall cleave unto his wife: and they shall be one flesh.

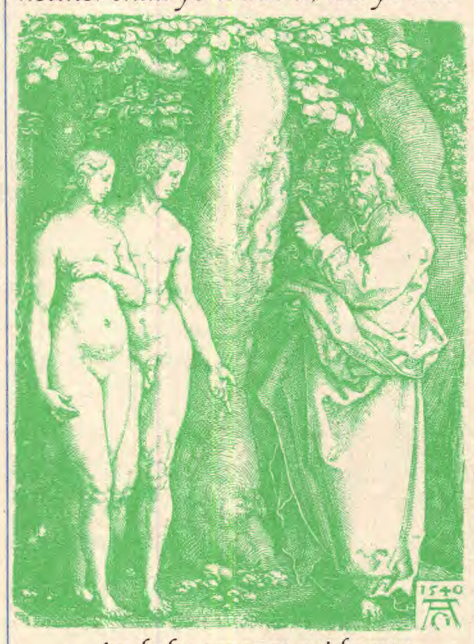
25 And they were both naked, the man and his wife, and were not ashamed.

CHAPTER 3

Now the serpent was more subtil than any beast of the field which the LORD God had made. And he said unto the woman, Yea, hath God said, Ye shall not eat of any tree of the garden?

2 And the woman said unto the serpent, Of the fruit of the trees of the garden we may eat:

3 But of the fruit of the tree which is in the midst of the garden, God hath said, Ye shall not eat of it, neither shall ye touch it, lest ye die.



4 And the serpent said unto the woman, Ye shall not surely die.

5 For God doth know that in the day ye eat thereof, then your eyes shall be opened, and ye shall be as God, knowing good and evil.

6 And when the woman saw that the tree was good for food, and that it was a delight to the eyes, and that the tree was to be desired to make one wise, she took of the fruit thereof, and did eat; and she gave also unto her husband with her, and he did eat.

7 And the eyes of them both were opened, and they knew that they were naked; and they sewed fig leaves together, and made themselves aprons.

8 And they heard the voice of the LORD God walking in the garden in the cool of the day: and the man and his wife hid themselves from the presence of the LORD God amongst the trees of the garden.

9 And the LORD God called unto the man, and said unto him, Where art thou?

10 And he said, I heard thy voice in the garden, and I was afraid, because I was naked; and I hid myself.

11 And he said, Who told thee that thou wast naked? Hast thou eaten of the tree, whereof I commanded thee that thou shouldst not eat?

12 And the man said, The woman whom thou gavest to be with me, she gave me of the tree, and I did eat.

13 And the LORD God said unto the woman, What is this thou hast done? And the woman said The ser-

THE AMOROUS ADVENTURES OF

Fanny Hill

BY JOHN CLELAND WITH AN INTRODUCTION BY ERICA JONG

THE AMOROUS ADVENTURES OF

Fanny Hill

BY JOHN CLELAND WITH AN INTRODUCTION BY ERICA JONG ILLUSTRATED BY ZEVI BLUM

The Erotic Art Book Society

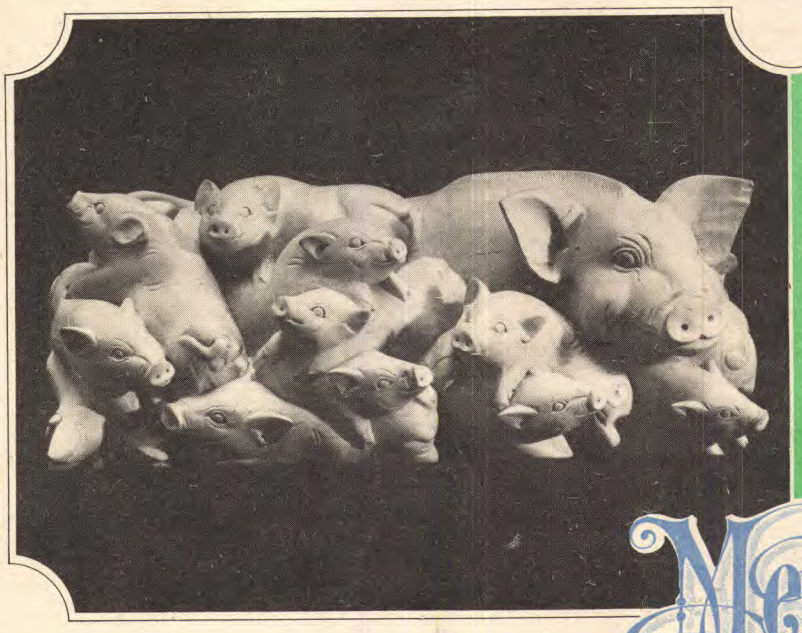
1775 Broadway, New York, N.Y. 10019

I concluded that I had fallen into the hands of the kindest mistress in the world.

Letter The First

MADAM: I sit down to give you an undeniable proof of my considering your desires as indispensable orders. Ungracious then as the task may be, I shall recall to view those scandalous stages of my life, out of which I emerg'd, at length, to the enjoyment of every blessing in the power of love, health, and fortune to bestow; whilst yet in the flower of youth, and not too late to employ the leisure afforded me by great ease and affluence, to cultivate an understanding, naturally not a despicable one, and which had, even amidst the whirl of loose pleasures I had been tost in, exerted more observation on the characters and manners of the world than what is common to those of my unhappy profession, who looking on all thought or reflection as their capital enemy, keep it at as great a distance as they can, or destroy it without mercy.

Hating, as I mortally do, all long unnecessary



LE COCHON DE LAIT
(THE SUCKLING PIG)

Menu

HORS D'OEUVRES

Macédoine de Fruits au Kirsch Fresh Fruit Macerated in Kirsch — 2.00
Rouleau Impérial Crepe Filled with Beansprouts—Sauce Cumberland — 1.75
Endive Bruxelloise Braised Endive Rolled in Ham—Sauce Mornay — 3.00
Andouillettes des Halles Grilled Sausage Topped with Breadcrumbs — 4.00
Gravlax Fresh Marinated Salmon — 5.00
Moules Poulette Mussels Poached in White Wine and Shallots — 3.75
Potage du Jour Soup of the Day — 2.50
Consommé aux Truffes — 4.50

SALADES

Salade de Saison tossed Seasonal Salad — 2.00
Salade d'Endives et Cresson Endives and Watercress Salad — 2.50

ENTREES

Canard aux Navets Roast Duckling Garnished with Glazed Turnips — 10.50
Rognons de Veau Christian X Flambeed Veal Kidneys—Oporto Sauce — 8.75
Poached Striped Bass au Fenouil Poached Striped Bass with White Wine and Fennel — 9.75
Carre de Porc aux Pruneaux Roast Loin of Pork stuffed with Marinated Prunes — 8.50
Civet de Lapin Rabbit in Red Burgundy Wine Sauce — 11.50
Paupiettes de Veau Braised Veal Birds in Tomato Sauce — 9.50
Aïoli Hyèrois Poached Cod and Garden Vegetable—Garlic Sauce — 8.25
Entrecote Marchand de Vins Flambeed Sirloin Steak—Shallots and Red Wine — 14.50
Roast Cornish Game Hen—Cognac and Grapes — 9.25
Steak Tartare Mixed Tableside — 9.00
Pailland de Veau — 11.00
Noisettes d'Agneau aux Herbes de Provence Boneless Loin of Lamb Sauteed with Herbs — 12.50

DESSERTS

Poire au Vin Rouge Pear Poached in Red Wine — 3.00
Tarte à l'Orange — 2.00
Glace ou Sorbet — 1.50
Crêpes Suzette (for two) — 6.00
Parfait Moccha et Menthe — 2.75
Fromages ou Fruits — 2.75
Pavé de Marrons Chestnut Cake — 3.00
Pomme au Four Baked Apple — 1.75
Frangipane aux Fruit — 3.00
Coffee — **Teas** — **Sanka** — .60

DIGESTIFS

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Poire — 3.00
Café Bénédictine — 3.00
Pousse l'Amour — 3.00
Sambucca con Mosca — 3.00
Café Brulôt (for two) — 6.00
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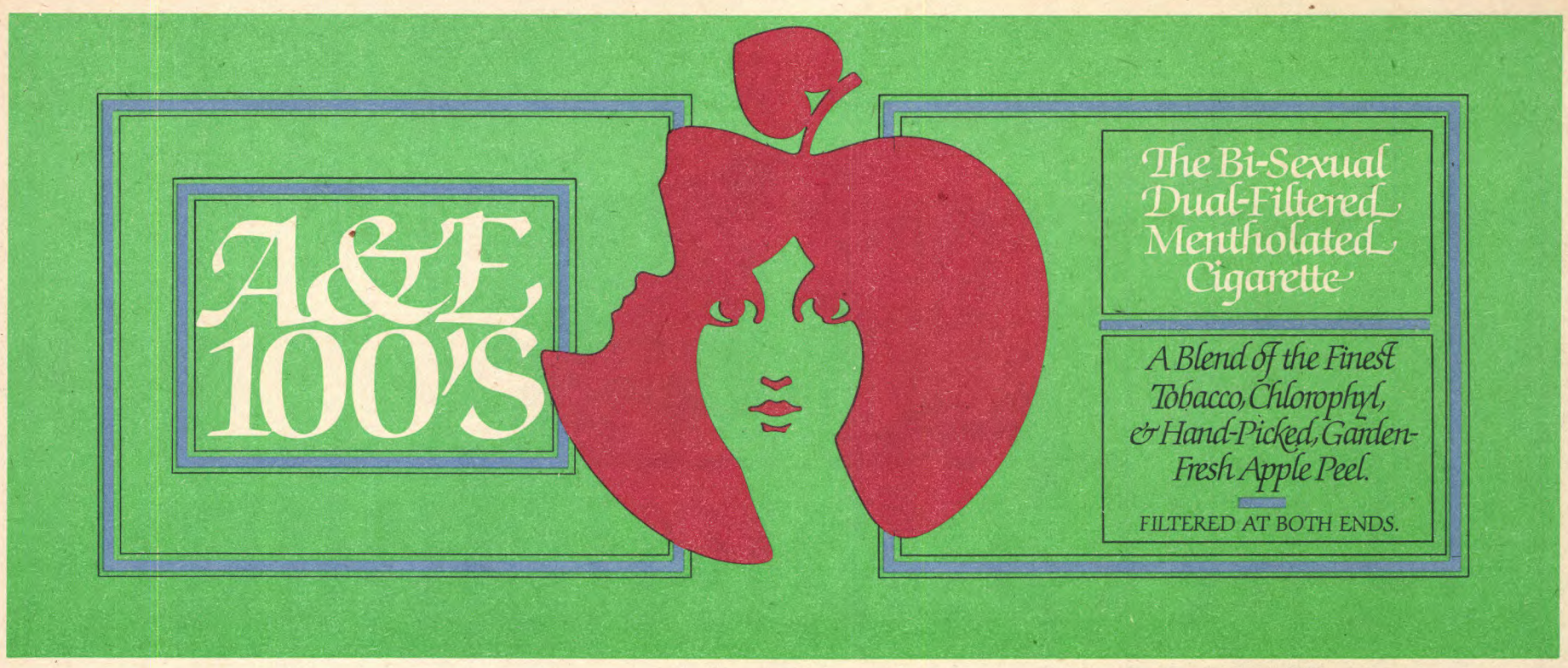
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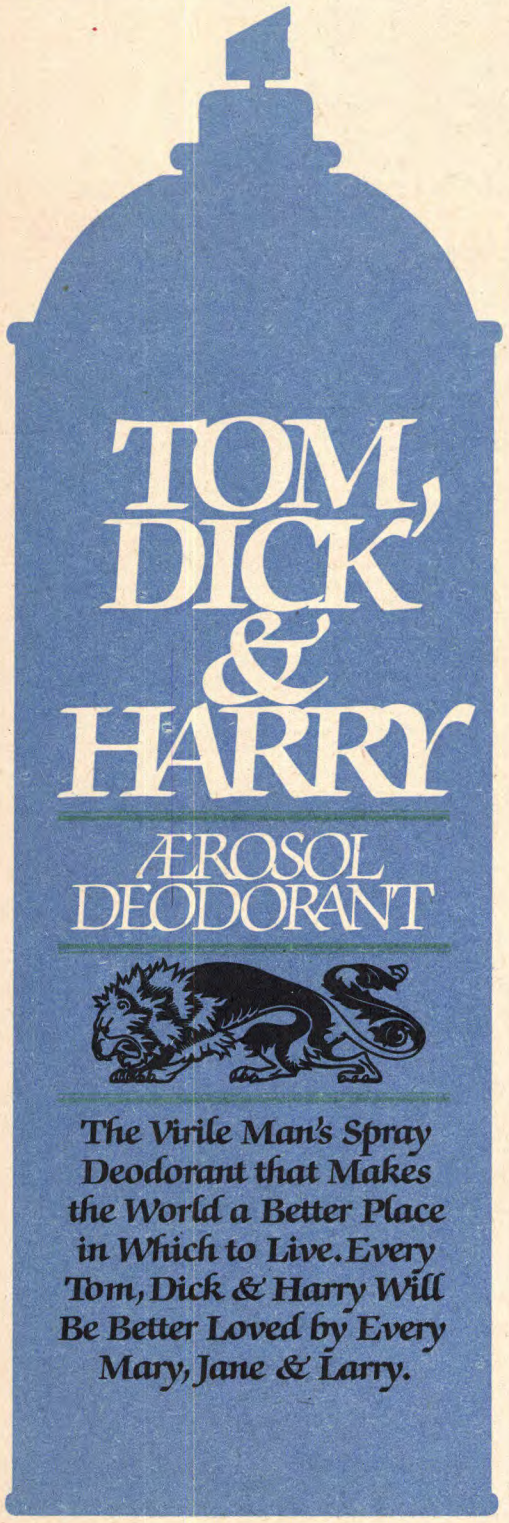
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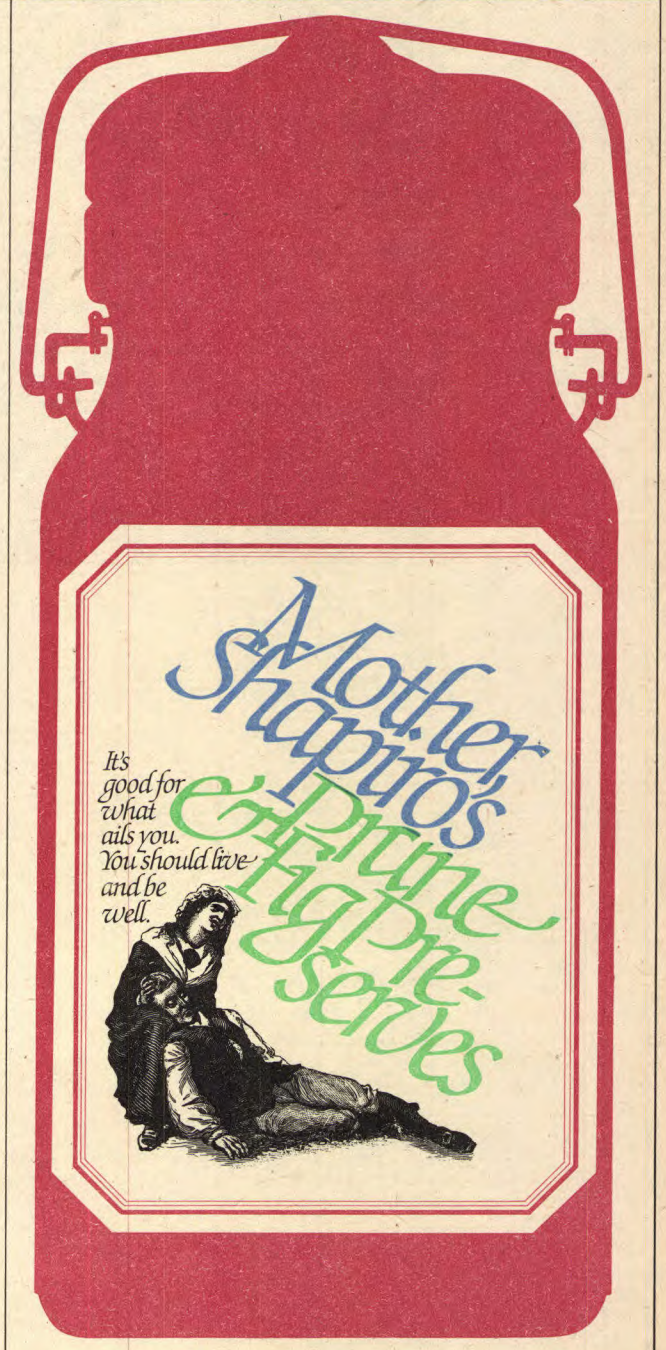
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serves
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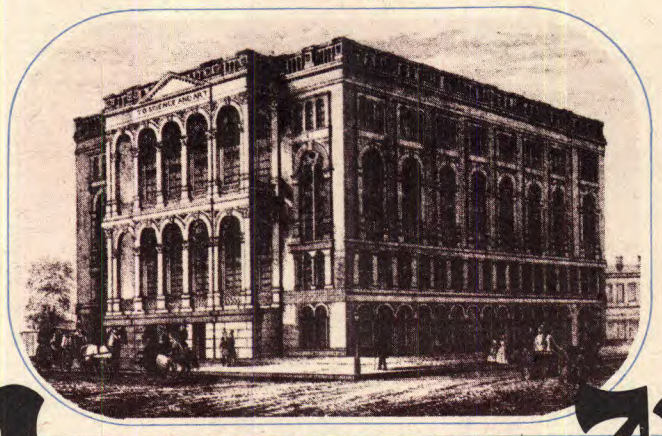
good for
what
ails you.
You should live
and be
well.

"Whatsoever Things Are True"



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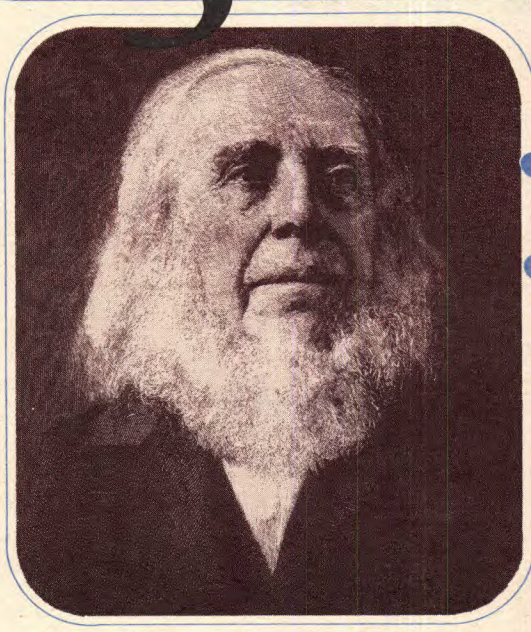

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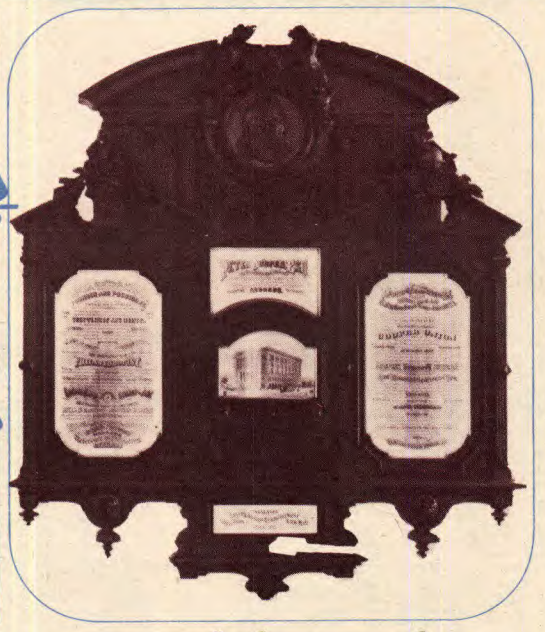

On the recommendation of the Faculty, in recognition of the completion of the prescribed course of study in the School of Art has conferred upon

Leonardo Da Vinci

the degree of

Bachelor of Fine Arts

with all the honors, rights, and privileges belonging there to. In witness whereof this diploma has been signed by the duly authorized officers of the College and sealed with its corporate seal, given at New York City, state of New York on May 26th, 1979, and of the College the 125th.

Peter Cooper	Peter Cooper	Peter Cooper
Secretary	Dean of the College	President

1979

BEST WISHES FOR A HAPPY NEW YEAR INCLUDING A LIVELY LINCOLN'S BIRTHDAY & A VIVACIOUS SAINT VALENTINE'S DAY & A WONDERFUL WASHINGTON'S BIRTHDAY & A STUPENDOUS ST. PATRICK'S DAY & A PLEASURABLE PASSOVER & AN EXHILARATING EASTER. A MARVELOUS MOTHER'S DAY, & A FANTASTIC FATHER'S DAY, AS WELL AS A CHARMING CHILDREN'S DAY, A MEMORABLE MEMORIAL DAY, AN ILLUSTRIOUS INDEPENDENCE DAY & A LOVELY LABOR DAY. HAVE A RESPECTFUL ROSH HASHONAH-YOM KIPPUR, A CAPTIVATING COLUMBUS DAY & A VENERABLE VETERAN'S DAY. CELEBRATE AN HILARIOUS HALLOWEEN, AN ELECTRIFYING ELECTION DAY & A THANKFUL THANKSGIVING. A MERRY CHRISTMAS & A HAPPY NEW YEAR &...

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And Afterwards At The Reception
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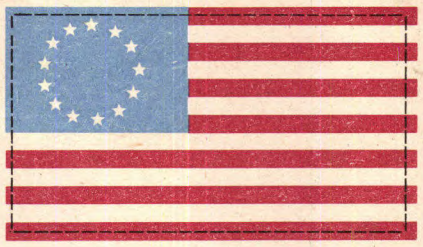

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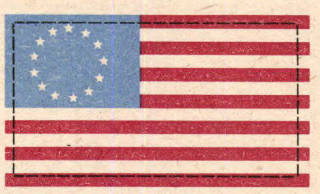

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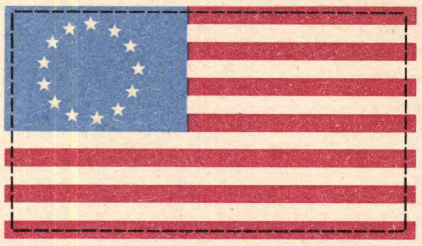

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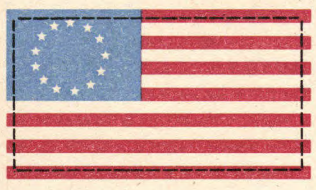

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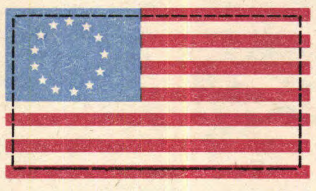

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THE INFLATED DOLLAR
BY ALFRED GESCHEIDT

Anyone who has been to the supermarket lately and emerged dazed, clutching a small package of goods and no cash, is no doubt more aware of the vanishing dollar than the most scholarly economist. No question about it, this once powerful unit of exchange is diminishing in value so rapidly that it is on the verge of disappearing from sight altogether ★ Now, everyone has seen a dollar bill—and yet, very few have actually **seen** it. That is to say, few can tell much of what's so handsomely engraved on it—the figure ONE and the face of George Washington perhaps excepted ★ Dismayed by this intolerable state of affairs, graphic artist Alfred Gescheidt has rushed forward to save the day. Gescheidt, whose magnificent **Alfred's Asterisks** graced the pages of an earlier issue, has temporarily abandoned his star asterisms in favor of far more urgent fare. Namely, making the dollar more worthwhile—a superb feat of artistic legerdemain that even the President of the United States has been quite unable to pull off ★ What Alfred, in his devious genius, has done has been to take a much-deflated dollar and—cavalierly ignoring government classified material—prepared an up-close graphic study of each section, front and back, so that we may all (1) become fully acquainted with the best parts of the bill (not just ONE and Washington) and (2) admire, as we should, the painstaking stunning efforts of our predecessor engravers in the days when there was still time to spend in turning out such splendid work, relegated now to forgers and the copying machines ★ *Unfortunately, we cannot present in such limited space the entire dummy book Alfred has prepared, but editor Herb Lubalin—in his customary indefatigable way—pored over the material for several nights and one whole holiday weekend—to come up with the selection of the choice sequences shown here ★ It's probably our first and last look at a real live genuine overinflated, but worth it, dollar, so we advise one and all to make the most of it before some wag is moved to say, "Sure, that and a token will get you a ride on the subway."

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Avant Garde Gothic	schräg normal medium oblique oblique demi-gras
Avant Garde Gothic	schräg halbfett demi-oblique oblique demi-gras
Avant Garde Gothic	schräg fett bold oblique oblique gras
Bauhaus ITC	mager light maigre
Bauhaus ITC	normal medium normal
Bauhaus ITC	halbfett demi demi-gras
Bauhaus ITC	fett bold gras
Berthold-Script	normal regular normal
Berthold-Script	halbfett medium demi-gras
Benguiat ITC	Buch book romain labeur
Benguiat ITC	normal medium normal
Benguiat ITC	halbfett bold demi-gras
Benguiat ITC	kursiv medium italic italique
Benguiat ITC	Buch kursiv book italic romain labeur italique
Benguiat ITC	kursiv halbfett bold italic italique demi-gras
Bookman ITC	mager light maigre
Bookman ITC	normal medium normal
Bookman ITC	halbfett demi-bold demi-gras
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Bookman ITC	kursiv fett bold italic italique gras
Caslon Buch	normal regular normal
Caslon Buch	halbfett medium demi-gras
Caslon Buch	kursiv italic italique
Century	kursiv expanded italic italique
Century ITC	Buch book romain labeur
Century ITC	ultra ultra ultra
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City	mager light maigre
City	halbfett medium demi-gras
City	fett bold gras
Clearface Gothic	normal regular normal
Clearface Gothic	fett bold gras
Clearface Gothic	extrafett ultra bold extra gras
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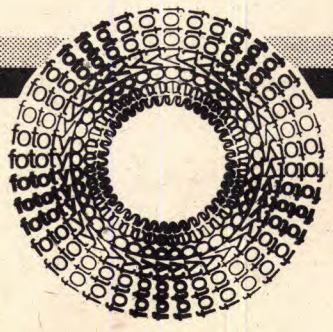

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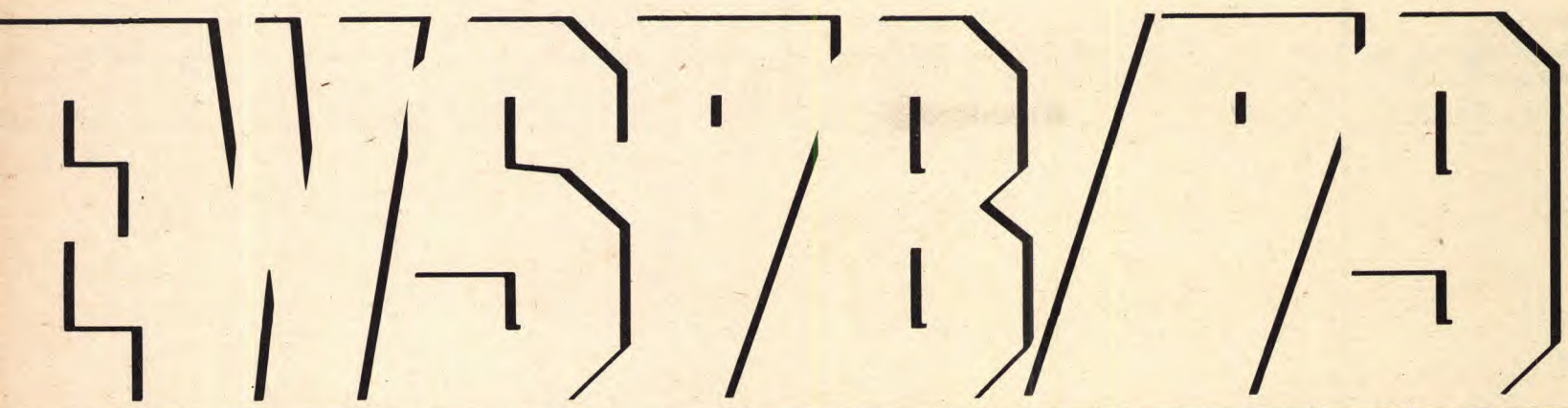

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Garamond ITC	kursiv ultra schmal ultra condensed italic ultra italique étroit
Garamond	fett bold gras
Gill Sans	kursiv halbfett bold italic italique demi-gras
Gill Sans	ultra schmalfett ultra bold condensed ultra étroit gras
Goudy	extrafett heavy face extra gras
Horley Old Style	normal regular normal
Italia ITC	Buch book romain labeur
Italia ITC	normal medium normal
Italia ITC	halbfett bold demi-gras
Italian Old Style	normal regular normal
Italian Old Style	halbfett bold demi-gras
Italian Old Style	kursiv italic italique
Kabel ITC	Buch book romain labeur
Kabel ITC	normal medium normal
Kabel ITC	halbfett demi demi-gras
Kabel ITC	fett bold gras
Kabel ITC	ultra ultra ultra
Lubalin Graph ITC	mager extra light maigre
Lubalin Graph ITC	Buch book romain labeur
Lubalin Graph ITC	normal medium normal
Lubalin Graph ITC	halbfett demi-bold demi-gras
Lubalin Graph ITC	fett bold gras

Murray Hill	halbfett bold demi-gras
Poppl-Exquisit II	
Quorum ITC	mager light maigre
Quorum ITC	Buch book romain labeur
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Quorum ITC	halbfett bold demi-gras
Quorum ITC	Black Black Black
Romana	ultra ultra ultra
Sabon-Antiqua	normal regular normal
Sabon-Antiqua	halbfett medium demi-gras
Sabon	kursiv italic italique
Sorbonne	normal regular normal
Sorbonne	halbfett medium demi-gras
Sorbonne	fett bold gras
Sorbonne	kursiv italic italique
Sorbonne	schmalhalbfett medium condensed étroit demi-gras
Souvenir Gothic	mager light maigre
Souvenir Gothic	normal medium normal
Souvenir Gothic	halbfett demi-bold demi-gras

Souvenir Gothic	kursiv mager light italic italique maigre
Souvenir Gothic	kursiv medium italic italique demi-gras
Souvenir Gothic	kursiv halbfett demi-bold italic italique demi-gras
Syntax	normal regular normal
Syntax	halbfett medium demi-gras
Syntax	extrafett extra bold extra gras
Syntax	kursiv italic italique
Zapf Buch ITC	mager light maigre
Zapf Buch ITC	normal medium normal
Zapf Buch ITC	halbfett demi-bold demi-gras
Zapf Buch ITC	fett heavy gras
Zapf Buch ITC	kursiv mager light italic italique maigre
Zapf Buch ITC	kursiv italic italique
Zapf Buch ITC	kursiv halbfett demi italic italique demi-gras
Zapf Buch ITC	kursiv fett heavy italic italique gras
Zapf Intern. ITC	mager light maigre
Zapf Intern. ITC	normal medium normal
Zapf Intern. ITC	halbfett demi demi-gras
Zapf Intern. ITC	fett heavy gras

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Berthold of North America, Inc.
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Please send me a list of all text faces.
Veuillez me faire parvenir, à titre gratuit, un catalogue de tous les caractères pour textes.

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Name und Anschrift/Name and address/Nom et adresse

berthold fototype

Headline: Machine (ITC) halbfett

Compugraphic meets the

It's a competitive world out there. More and more companies are getting into the phototypesetting business and no one is more aware of it than Compugraphic.

We've recognized the challenge and have met it.

When you buy type from a Compugraphic typographer or purchase a Compugraphic phototypesetting system, you know that you're dealing with the company that has the most aggressive type development program in the industry. From a humble 41 faces when we shipped our first machine in 1968, the Compugraphic Library has grown to over 1000 typestyles. The sixty-eight design shown here are our releases over just the past three months. We think we've got some of the best faces in the industry, but don't just take our word for it, judge for yourself.

challenge sixty-eight ways.

ITC Clearface Regular
ITC Clearface Regular Italic
ITC Clearface Bold
ITC Clearface Bold Italic
ITC Clearface Heavy
ITC Clearface Heavy Italic
ITC Clearface Black
ITC Clearface Black Italic
Elante
Elante Italic
Elante Bold
Elante Bold Italic
Garamond Antiqua
Garamond Kursiv
Garamond Halbfett
Garamond Kursiv Halbfett
Ἕλλην Greek Bodoni
Ἕλλην Greek Bodoni Italic
Ἕλλην Greek Bodoni Book
Ἕλλην Greek Bodoni Book Italic
Heldustry
Heldustry Italic
Heldustry Medium
Heldustry Medium Italic
Heldustry Demi
Heldustry Demi Italic
Impressum
Impressum Italic
Impressum Bold
Impressum Bold Italic
Janson
Janson Italic
Janson Bold
Janson Bold Italic
Kennerly Oldstyle
Kennerly Oldstyle Italic
Kennerly Bold
Kennerly Bold Italic
ITC Lubalin Graph Extralight
ITC Lubalin Graph Book
ITC Lubalin Graph Medium
ITC Lubalin Graph Demi
ITC Lubalin Graph Bold
ITC Newtext Light Roman
ITC Newtext Light Italic
ITC Newtext Book Roman
ITC Newtext Book Italic
ITC Newtext Regular Roman
ITC Newtext Regular Italic
ITC Newtext Demi Roman
ITC Newtext Demi Italic
Oracle II
Oracle Italic II
Oracle Bold II
Oracle Bold Italic II
Weiss
Weiss Italic
Weiss Bold
Weiss Extrabold
Windsor Light
Windsor Light Condensed
Windsor Elongated
ITC Zapf Chancery Light
ITC Zapf Chancery Light Italic
ITC Zapf Chancery Medium
ITC Zapf Chancery Medium Italic
ITC Zapf Chancery Demi
ITC Zapf Chancery Bold

Impressum and Weiss under license from Neufville.
Heldustry under license from Type Spectra.

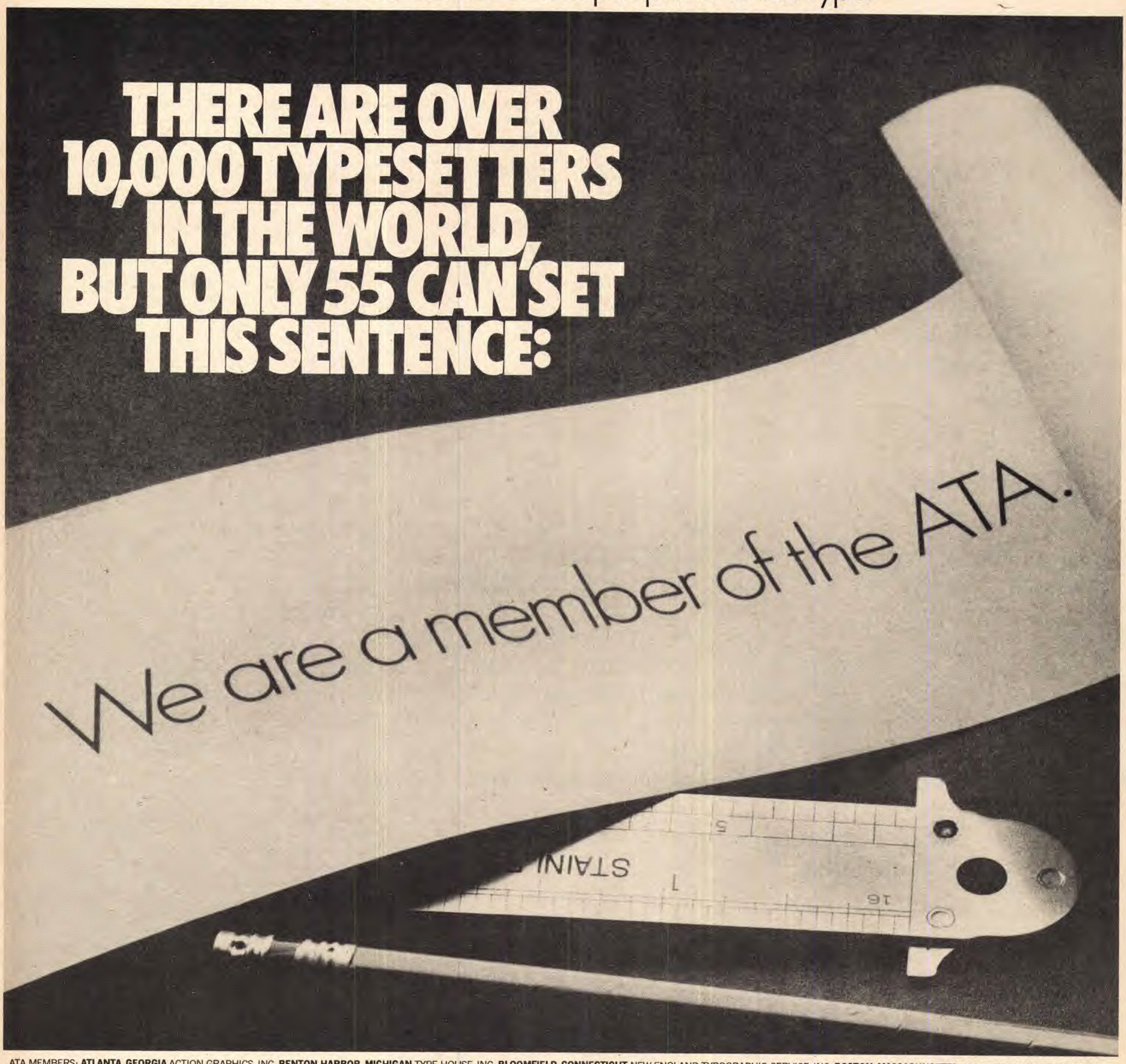
compugraphic
Compugraphic Corporation, 80 Industrial Way, Wilmington, Massachusetts 01887 Telephone (617) 944-6555

In order to become a member of the Advertising Typographers Association, a typesetter has to meet an exceptionally high set of standards.

These standards include not only typesetting technology, but also work quality and business ethics.

All of this is something you might want to consider, the next time you order type. Because, of the 10,128 typesetters who could set it for you, only 55 can also set this one simple sentence.

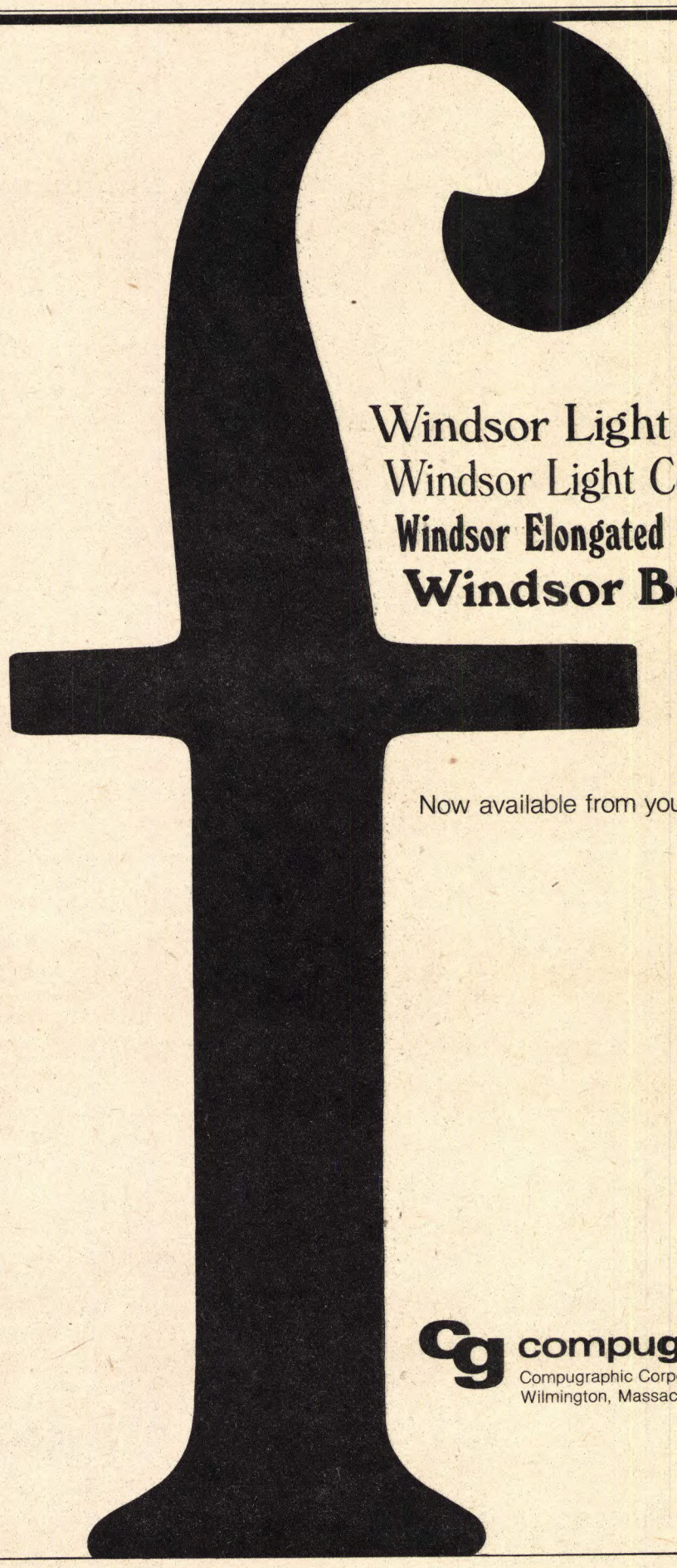
The ATA. We set standards for the people who set type.



ATA MEMBERS: **ATLANTA, GEORGIA** ACTION GRAPHICS, INC. **BENTON HARBOR, MICHIGAN** TYPE HOUSE, INC. **BLOOMFIELD, CONNECTICUT** NEW ENGLAND TYPOGRAPHIC SERVICE, INC. **BOSTON, MASSACHUSETTS** BERKELEY TYPOGRAPHERS, INC.; COMPOSING ROOM OF NEW ENGLAND; TYPOGRAPHIC HOUSE, INC. **CEDAR RAPIDS, IOWA** TYPE 2 INC. **CHICAGO, ILLINOIS** J. M. BUNDSCHO, INC.; RYDERTYPES, INC.; TOTAL TYPOGRAPHY, INC. **CINCINNATI, OHIO** TYPO-SET, INC. **CLEVELAND, OHIO** BOHME & BLINKMANN, INC. **COLUMBUS, OHIO** YAEGER TYPESETTING CO., INC. **DALLAS, TEXAS** JAGGARS-CHILES-STOVALL, INC.; SOUTHWESTERN TYPOGRAPHICS, INC.; TYPOGRAPHY PLUS **DAYTON, OHIO** CRAFTSMAN TYPE INCORPORATED **DETROIT, MICHIGAN** WILLENS + MICHIGAN CORP. **GRAND RAPIDS, MICHIGAN** CENTRAL TRADE PLANT OF GRAND RAPIDS **HOUSTON, TEXAS** THE TYPE HOUSE, INC. **INDIANAPOLIS, INDIANA** TYPOSERVICE CORPORATION **KANSAS CITY, MISSOURI** LETTERGRAPHICS/KANSAS CITY, INC. **LOS ANGELES, CALIFORNIA** ANDRESEN TYPOGRAPHICS; TYPOGRAPHIC SERVICE CO., INC. **MEMPHIS, TENNESSEE** GRAPHIC ARTS, INC. **MIAMI, FLORIDA** WRIGHTSON TYPESETTING, INC. **MILWAUKEE, WISCONSIN** PETER A. ALTENHOFEN TYPOGRAPHERS, INC. **MINNEAPOLIS, MINNESOTA** DAHL & CURRY, INC.; DURAGRAPH, INC. **NEWARK, NEW JERSEY** ARROW TYPOGRAPHERS **NEW ORLEANS, LOUISIANA** GREATER TYPOGRAPHIC SERVICE, INC. **NEW YORK, NEW YORK** ADVERTISING AGENCIES/HEADLINERS; FRANKLIN TYPOGRAPHERS, INC.; ROYAL COMPOSING ROOM, INC.; TRI-ARTS PRESS, INC.; TYPOGRAPHICS COMMUNICATIONS, INC.; VOLK & HUXLEY, INC. **ORANGE, CALIFORNIA** DELINE-O-TYPE, INC. **PHILADELPHIA, PENNSYLVANIA** ARMSTRONG, INC.; TYPOGRAPHIC SERVICE, INC. **PHOENIX, ARIZONA** MORNEAU TYPOGRAPHERS, INC. **PITTSBURGH, PENNSYLVANIA** DAVIS & WARDE, INC.; HEADLINERS OF PITTSBURGH, INC. **PORTLAND, OREGON** PAUL O. GIESEY/ADCRAFTERS, INC. **ROCHESTER, NEW YORK** ROCHESTER MONO/HEADLINERS **SAN FRANCISCO, CALIFORNIA** TIMELY TYPOGRAPHY **SEATTLE, WASHINGTON** THOMAS & KENNEDY TYPOGRAPHERS, INC. **ST. LOUIS, MISSOURI** MASTER TYPOGRAPHERS, INC. **SYRACUSE, NEW YORK** DIX TYPESETTING CO., INC. **TAMPA, FLORIDA** CENTURY TYPOGRAPHERS **MONTREAL, CANADA** McLEAN BROTHERS, LTD. **TORONTO, CANADA** COOPER & BEATTY, LTD. **WINNIPEG, CANADA** B/W TYPE SERVICE, LTD. **BRISBANE, QLD., AUSTRALIA** SAVAGE & CO., PTY., LTD. **SOLNA, SWEDEN** TYPOGRAFEN AB

ADVERTISING TYPOGRAPHERS ASSOCIATION OF AMERICA, INC., 461 EIGHTH AVENUE, NEW YORK, N.Y. 10001. WALTER A. DEW, JR., EXECUTIVE SECRETARY.

Compugraphic meets the challenge head-on.

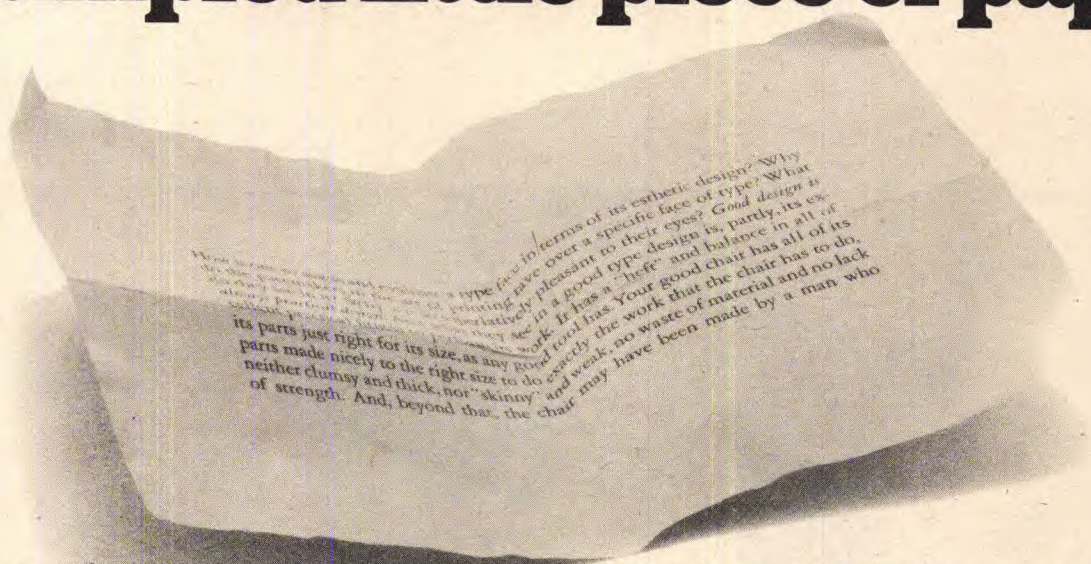


Windsor Light
Windsor Light Condensed
Windsor Elongated
Windsor Bold

Now available from your Compugraphic Typographer.

compugraphic
Compugraphic Corporation, 80 Industrial Way,
Wilmington, Massachusetts 01887 Telephone (617) 944-6555

42 years ago, we pinned all our hopes on a rumpled little piece of paper.



It was hot in the summer of 1937.

And walking up and down a sweltering Michigan Avenue was not exactly Fred Ryder's idea of what he'd like to be doing.

But when some production manager finally consented to hear this upstart typesetter's story, Fred was ready.

He'd pull a little piece of paper out of his Palm Beach suit and start talking.

Back then, most advertising typography was hand set.

Although linotype was being used for newspaper and publishing work, it just wasn't considered classy enough for advertising work.

That production man Fred was talking to would swear that people could see the difference between hand set type and linotype.

Fred would hand him the piece of paper and ask him how the type on it had been set.

"This was hand set" was the inevitable answer.

Well, what Fred had done was to set alternating lines by hand and with a linotype machine. The first was linotype, the second was hand set, the third was linotype, etc.

And no one could tell the difference.

The linotype lines had all the finesse and cleanliness of the hand set lines. Only a type craftsman could have pulled that off.

As a result, the fledgling Frederic Ryder Company got some business.

Fred pinned the hopes of his new company on the single linotype machine that he'd been able to afford and the little piece of paper that was slowly getting dog-eared in his pocket.

Fred believed linotype should be a valuable tool for advertising typography. It was less expensive and it was faster (they had unreasonable deadlines even in 1937). But linotype was good only if it looked as good and had the craftsmanship of hand set type.

Today, Fred Ryder has been retired for over twenty years.

And today, only a small percentage of the work we do is done on a linotype machine.

Most is done on phototypesetting equipment that would have taxed the imagination of even an avid Buck Rogers fan like Fred Ryder.

We think that Fred is probably amazed when he hears that entire ads, not just type, are assembled at the company in a matter of hours.

We think that Fred's eyebrows probably shoot up a bit when he hears that we have 2500 more typefaces at our disposal now than he had in his specimen book in 1937.

And, we think that Fred is probably proud that, even after 42 years, his fierce sense of craftsmanship hasn't been forgotten.

But then how could we forget the standards of someone who would pin all the hopes of a new company on a rumpled piece of paper? **RyderTypes**

RyderTypes, Inc., Advertising Typographers. 500 North Dearborn, Chicago 60610. Phone (312) 467-7117.

Compugraphic meets the challenge face to face.

ITC Zapf Chancery Light

ITC Zapf Chancery Light Italic

ITC Zapf Chancery Medium

ITC Zapf Chancery Medium Italic

ITC Zapf Chancery Demi

ITC Zapf Chancery Bold

Now available from your Compugraphic Typographer.

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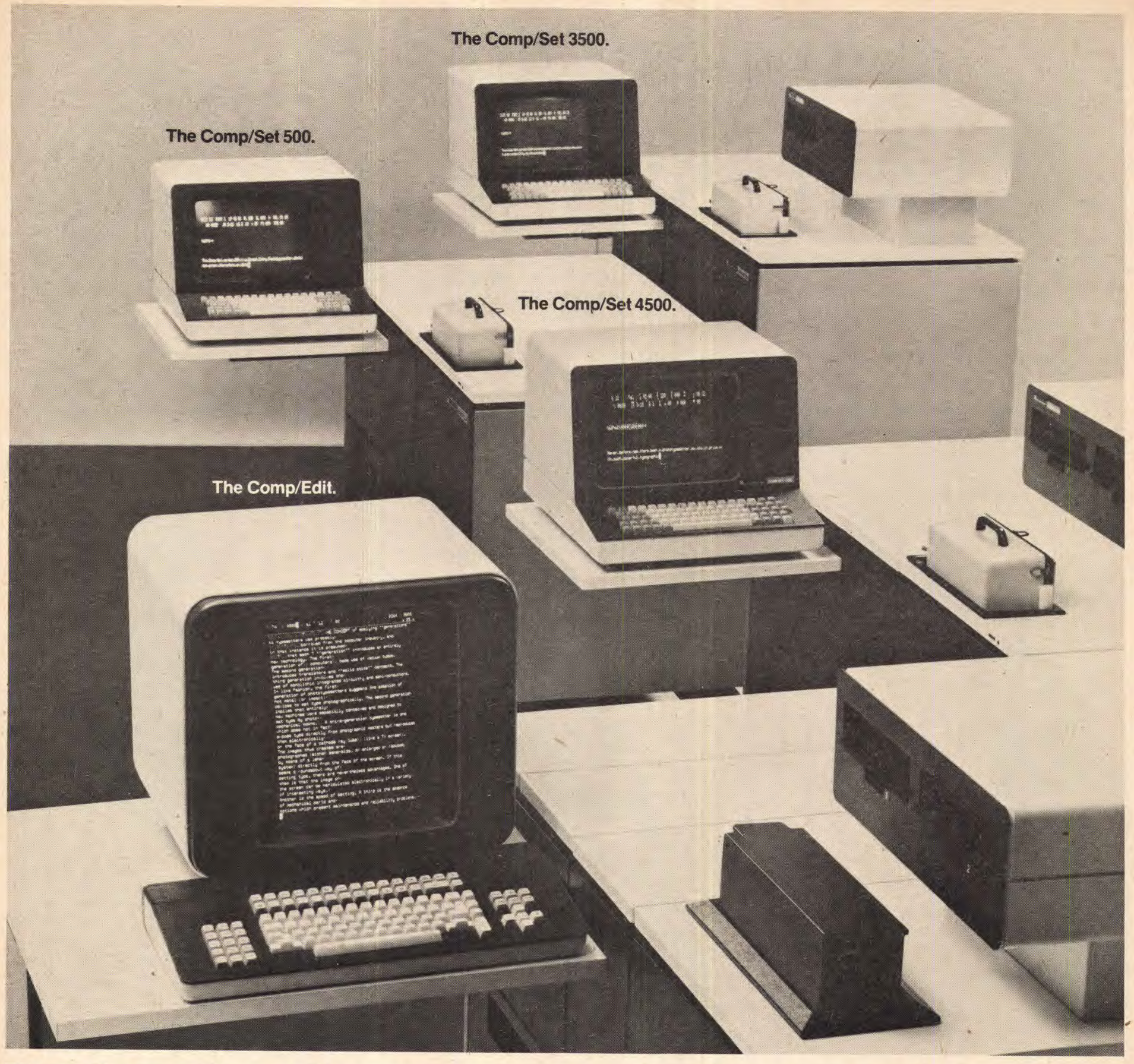

Dry type is only one way we've improved our line.

At Graph Expo, Varityper announced a phototypesetting breakthrough. Dry type. Our new Dryex process gives you high quality type without any chemical processing. So you can set it up anywhere in your office.

Best of all, Dryex isn't limited to one or two machines. It's available on all new Comp/Set and Comp/Edit phototypesetters. And it can be installed on all Comp/Edit and most existing Comp/Set units. That's part of our program to make sure you aren't faced with machine obsolescence.

Only Varityper gives you the ability to interchange wet or dry processing in the same machine.

New Comp/Set capabilities. We've also added power to our Comp/Set 500 series. The new Comp/Set II software options give you: (1) Up to 12,000 character scrolling for faster editing. (2) Foreground/background operation so you can use the keyboard to enter one job while the machine is setting another job. (3) Our 16 inch reverse leading option enables you to set multi-column jobs in one piece, eliminating time-consuming paste-up.

And we've improved our Comp/Set 3500 and 4500 series by offering an optional 70 pica line length. That's more than 11 inches. So you can set most full page jobs, even financial reports, in one piece.

Word processing connection. All Comp/Set and Comp/Edit machines with a floppy disk unit can accept input directly from our AMtext word processors, without any expensive hardware. So you can go from secretarial typing to typeset copy without re-keyboarding.

All our machines are backed by the largest service force in the industry. So you get service when you need it, wherever you're located. If you're considering in-house type (and if you're not, you should be) talk to us. No one is doing more to make in-house typesetting easy.

For more information on our systems write to: AM Varityper, 11 Mt. Pleasant Avenue, East Hanover, N.J. 07936. Or call toll-free (800) 631-8134, except Alaska and Hawaii. In New Jersey, (201) 887-8000, extension 666.

AM Varityper

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SKILLS FOR HIRE*

COLORADO ARTIST HOOKED ON "BIG APPLE"

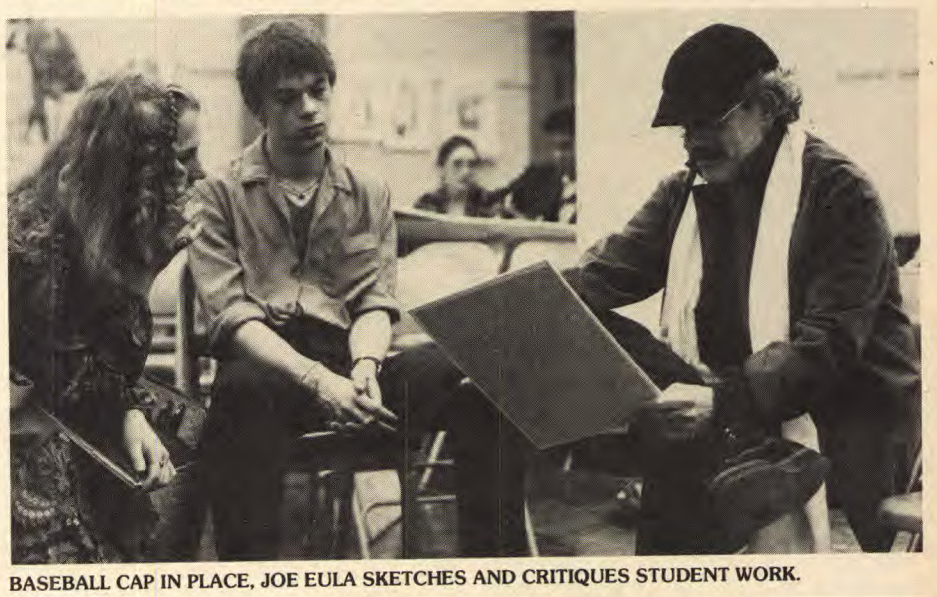
NEW YORK—Unlike many of his fellow graduates of the Colorado Institute of Art, Ken Trout headed straight for New York City after completing studies in advertising design. He was determined to be where the action is, even though he wasn't sure he'd want to remain in New York. That was back in 1967. Well, he's still here and more hooked than ever on The Big Apple.

Reflecting on the Denver school, Ken says, "It gave me the basics so that I could get a job in commercial art."

Ken, now 32, started with a small New York ad agency and moved over to several packaging firms, designing food and cigarette packages. The MORE cigarette package is one of his creations. For the past six or seven years, he has been a "staff freelancer" with Revlon in package design. Why has Ken chosen to remain a full-time Revlon freelancer? "The explanation," he tells us with a grin, "is simply that I make a great deal more money under this arrangement."

WHEN EULA SPEAKS— AND DRAWS— THEY WATCH AND LISTEN

PITTSBURGH—He's everything from Halston's fashion illustrator to Liza Minelli's poster designer to co-producer of Broadway's first disco musical, "Got Tu Go Disco." That's Joe Eula, and he's also on The Design Schools Board of Advisors. Eula recently took time from his hectic schedule to visit the Art Institute of Pittsburgh, where he went out among the students, talking, critiquing, sketching and answering questions. As they watched and listened in rapt attention, Eula spoke of life and talent, of instinct and perseverance. To his list of admirers (which includes Halston, Minelli and Jackie O.) we can now add some delighted Pittsburgh students.



BASEBALL CAP IN PLACE, JOE EULA SKETCHES AND CRITIQUES STUDENT WORK.

CAN A FLORIDA SHERIFF APPRECIATE ART?

FORT LAUDERDALE—Sure he can. As long as he's newly elected Sheriff of Broward County Bob Butterworth, who understands the area's "natural resources." Butterworth has made arrangements with the Art Institute of Fort Lauderdale to provide an entire art program geared to the county's needs. This includes redesign of wall graphics and interiors. (One winning design has already been chosen: a Florida motif by Cathy Conway in warm, welcoming colors.) Another project: 25 TV public service announcements (using camera cards, slides, film and TV minicams) which students will direct, produce, write, edit and even act in. These announcements will be distributed to seven Southeast Florida stations. Sheriff Butterworth is offering students an unparalleled creative opportunity, while Broward County will get high-style graphics at no cost.

At The Design Schools, students tackle logo problems early, then move on to corporate identity design by their sixth or seventh quarter. The instruction is rigorous. Students use real company names, and their results are judged against professional standards.

The Design Schools Graduates have had 24 months of intensive, specialized preparation in a variety of skills, including: advertising design, typography, photography, illustration, drawing, perspective, lettering, airbrush, package design, multi-media, animation, mechanicals, pre-separation and many others. They are prepared to work productively for you.

* The Design Schools

Art Institute of Atlanta
Art Institute of Fort Lauderdale
Art Institute of Houston
Art Institute of Pittsburgh
Colorado Institute of Art

A series of programs and seminars featuring noted designers, artists and filmmakers will be given at intervals in key American cities. Sponsored by The Design Schools and local art directors clubs, the programs will be announced by mail in various local areas. Watch for your invitation.

Edward A. Hamilton, Design Director 8
The Design Schools
Pan Am Building, Suite 256, East Mezzanine
200 Park Avenue
New York, N.Y. 10017

I would like to know more about The Design Schools graduates. ☐
I don't have immediate need, but please keep me advised. ☐
Include me on your invitation list for seminars and programs. ☐

Name: _____ Position: _____

Company _____ Phone: (___) ___

Address _____ City: _____ State _____ Zip: ___

Skills of special interest to me: _____

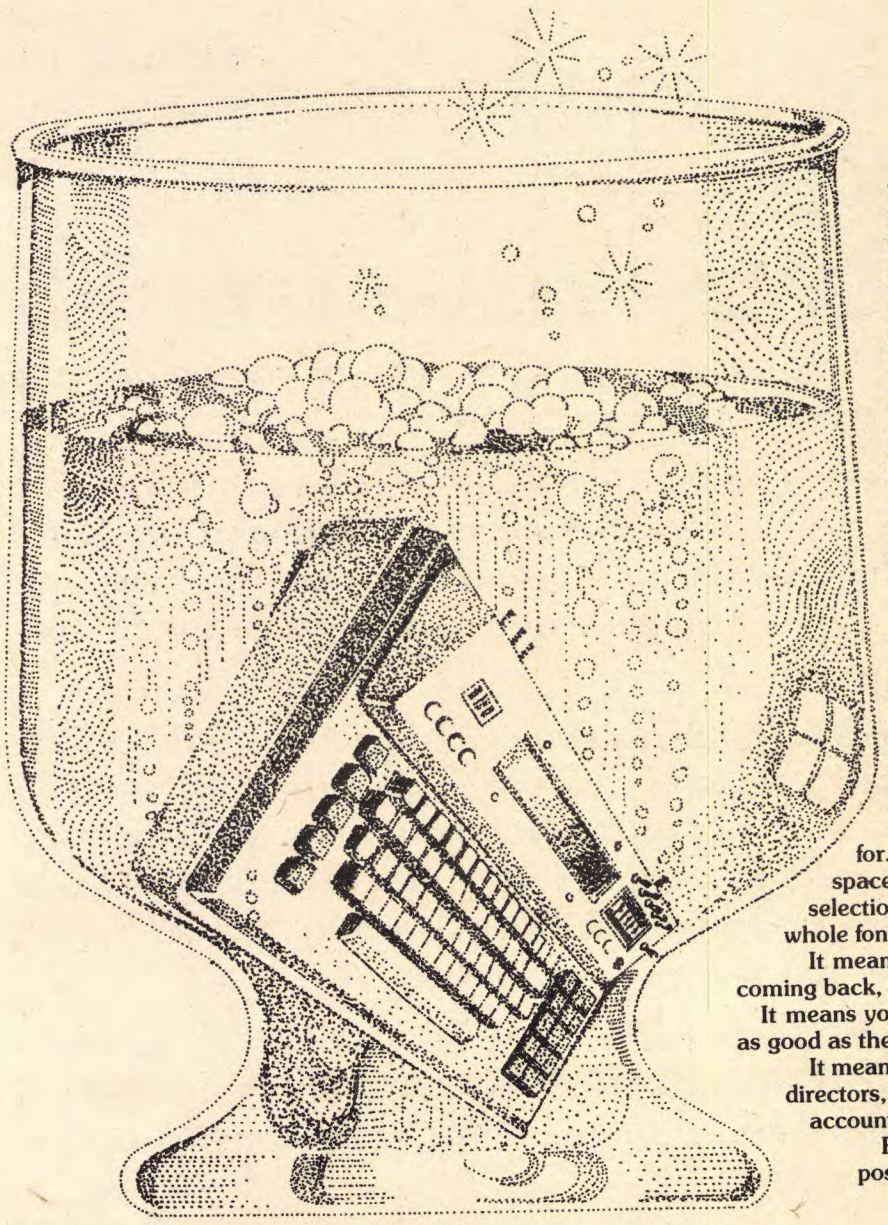
Instant Lettering at a Glance

You can have a method for choosing your creative typography that is not only very efficient, but graphically appealing as well. The new Liberated Letter Wall Chart from Letraset. It's an up to date Instant Lettering chart with 394 type styles, from the classics to today's most popular faces.

This chart is your reference for instantly locating type faces in the Letraset catalog. Your Letraset dealer has the Wall Chart in stock and is yours for the asking. And remember, when you want the best in creative typography it makes good design sense to use Instant Lettering by Letraset, the creative alternative.

Letraset
Letraset USA Inc.
40 Eisenhower Drive
Paramus, New Jersey 07652
Tel. 201 845-6100

IN THIS LAST-SECOND, SHORT-HANDED, OVER-BUDGET, THIRD EXTENSION, 2 A.M. BUSINESS, THERE'S A MACHINE THAT GIVES BEAUTIFUL, BLESSED RELIEF.



What looks for all the world like a typewriter is in fact an AlphaComp Word Composer or type *setter* so small it will fit on your secretary's cluttered desk. Right there between her best-seller and that squeaky panda somebody gave her.

But AlphaComp not only looks like a typewriter keyboard, it works like one. In fact, nearly every function is automatically initiated at the touch of a button so your secretary can go to work composing sharp, clear type for your ads, brochures, publications, direct mail, everything. Immediately.

That doesn't mean just rag right, either. It means justified and centered copy, runarounds, rag left, indents, you name it. In every font size between 6 and 24 points.

What all this means is a whole new profit center for your agency or studio. You see, chances are your AlphaComp will pay for itself in about 6 months; after that all the low-cost type you set, mark up and charge to your clients is gravy. So you take a larger piece of the profits from the whole job.

AlphaComp also means time. Time to make that one last change your client called for. Time to compose razor sharp, perfectly spaced, perfectly perfect type every time, using a selection of fonts so inexpensive you can afford a whole font library.

It means the ability to reset periodic jobs that keep coming back, at a fraction of the original time and cost.

It means your own presentation and proposals will look as good as the ideas they communicate.

It means a whole new way to bring peace to fussy art directors, harried production people and cost conscious accounting departments.

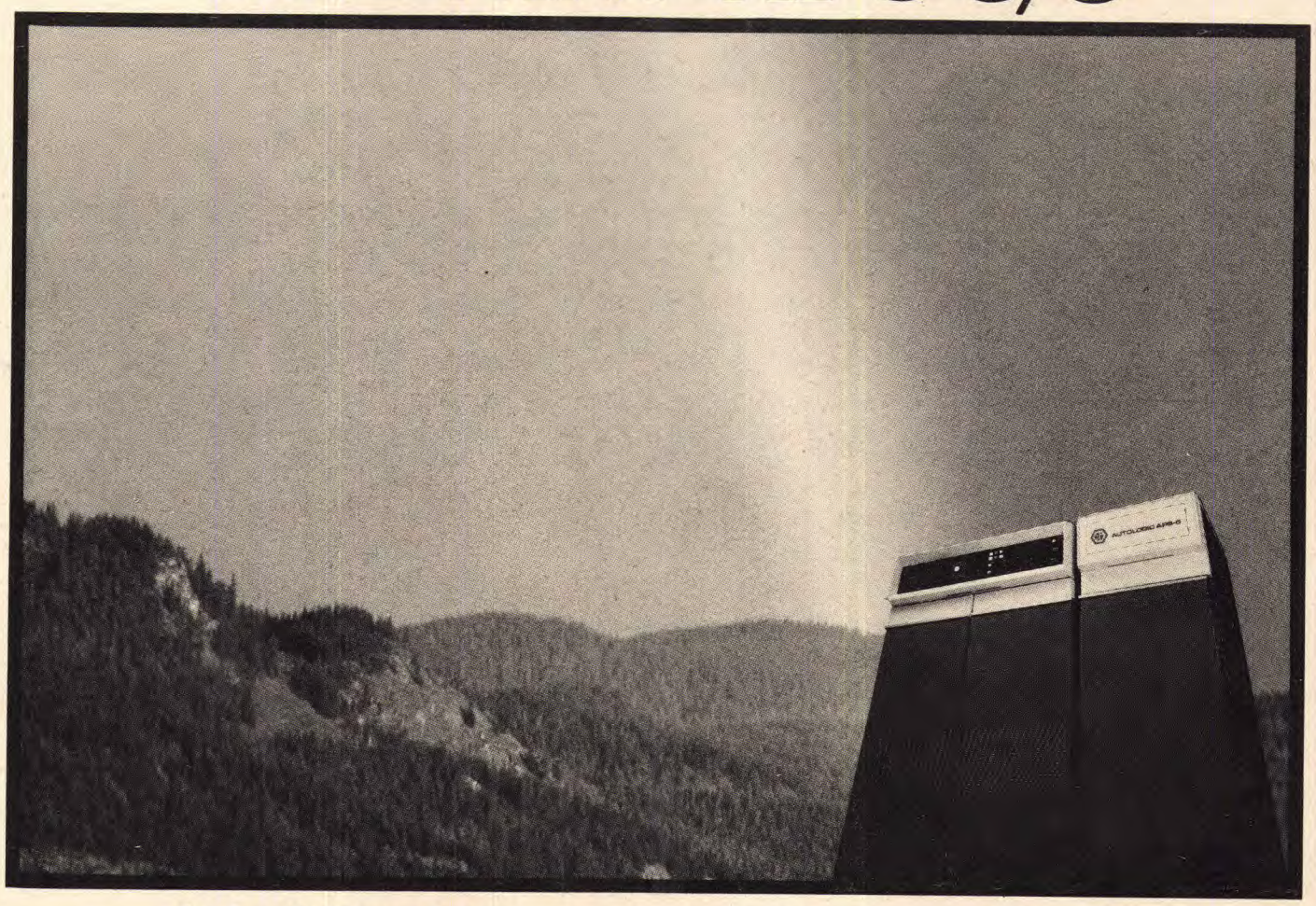
Find out all about AlphaComp, the Word Composer. Send for a free brochure that tells exactly how AlphaComp will speed relief to your office.

AlphaComp by Alphatype

Alphatype Corporation
7711 N. Merrimac Avenue
Niles, Illinois 60648
(312) 965-8800

This ad was set on an AlphaComp Word Composer®

THE NEW APS-5/C



At last! The phototypesetting system you've dreamed about at a price you can afford.

It looks like a normal APS-5, but it's so much more... The APS-5/C is our Commercial Package that will enable the commercial typographer to enter the world of CRT Phototypesetting at a surprisingly low cost!

The APS-5/C includes the world-famous APS-5 CRT Phototypesetter, the leader in reliability and speed; your choice of a composition program; an "instant library" of 200 digitized fonts, selected by YOU and always on-line to your APS-5; dramatically reduced follow-up font prices... and more!

The APS-5/C proves that not all dreams are on the other side of the rainbow. Ask us; we'll be happy to tell you more about the extraordinary savings in store for you.

When it comes to Phototypesetting...

Autologic leads the way.

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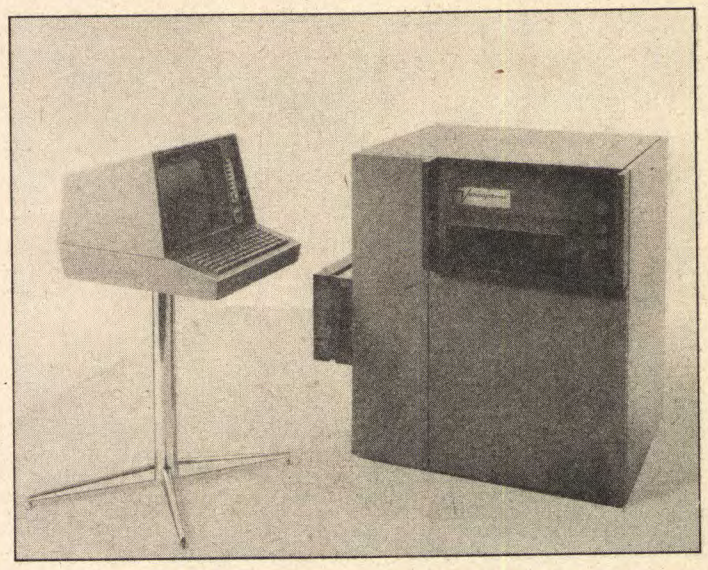
Before you buy Compugraphic 7700 or AM Comp Edit, look at the Varisetter I by Bobst/Varisystems



- ▷ Automatic H&J plus 12,000-character internal exception word dictionary
- ▷ Nesting for 32 formats in 1000-character format area
- ▷ Accuracy in vertical measures to within 1/16 point for a 3060-point depth
- ▷ Multi-processing: simultaneous input to disk and output to phototypesetter
- ▷ Word processing compatability available
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- ▷ 16-file queue for continuous output to photo unit
- ▷ Line lengths to 69 picas
- ▷ Vertical and horizontal ruling
- ▷ Pagination and vertical justification
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- ▷ Tabbing for 31 justified columns, with different parameters retained in each column
- ▷ Automatic kerning of up to 127 pairs/font
- ▷ Complete file management
- ▷ 123-key entry station with 1800-character display
- ▷ Unlimited tab and format storage on disk
- ▷ Forward and reverse leading in quarter-points

If you are thinking about a typesetting system you must think about the VARISETTER I. Write or call today and let us give you a head-to-head comparison.

BOBST GRAPHIC INC.
VARISYSTEMS DIVISION

80 Skyline Drive
Plainview, N.Y. 11803
Tel. 516 931-7200, Telex 144613

Show me how the VARISETTER I compares with the Compugraphic 7700 and the AM Comp Edit.

Name _____ Title _____
Company _____
Address _____ City _____
State _____ Zip _____ Phone _____ /

U&LC 6/79

Arrow

For People Who Need Four Hands

Arrow

We can create all types of visuals from art, photographs, type, or just about any source material you may have. We can do things like convert your black-and-white material into color and combine type with art, photos, and three-dimensional objects.

Our advanced techniques give predictable, professional results so that your slide program will have visual excitement, clarity, and good graphic quality. Call us in for a meeting to review your manuscript and requirements.

Slides aren't the only things we can do. Take advantage of our total typographic service for advertising, promotion, packaging, and publishing including national ads, catalogs, price lists, annual reports, manuals, labels, and other collateral material.

Arrow

If you're spending too little time on developing your layout ideas and too much time specifying type and handling mechanical details, we can help.

Whether you're designing national ads, price lists, catalogs, manuals, labels, or any other kind of printed material, we can supply type that complements your visual concept, assemble your mechanical with art in position and produce film negatives ready for printing.

Arrow has the most complete and up-to-date type library in the country. If you like modern, professional typographic quality and good, old-fashioned dependability repeated job after job, try us.

Using Arrow leaves you more time for truly creative work.

It's like having an extra pair of hands.

Arrow

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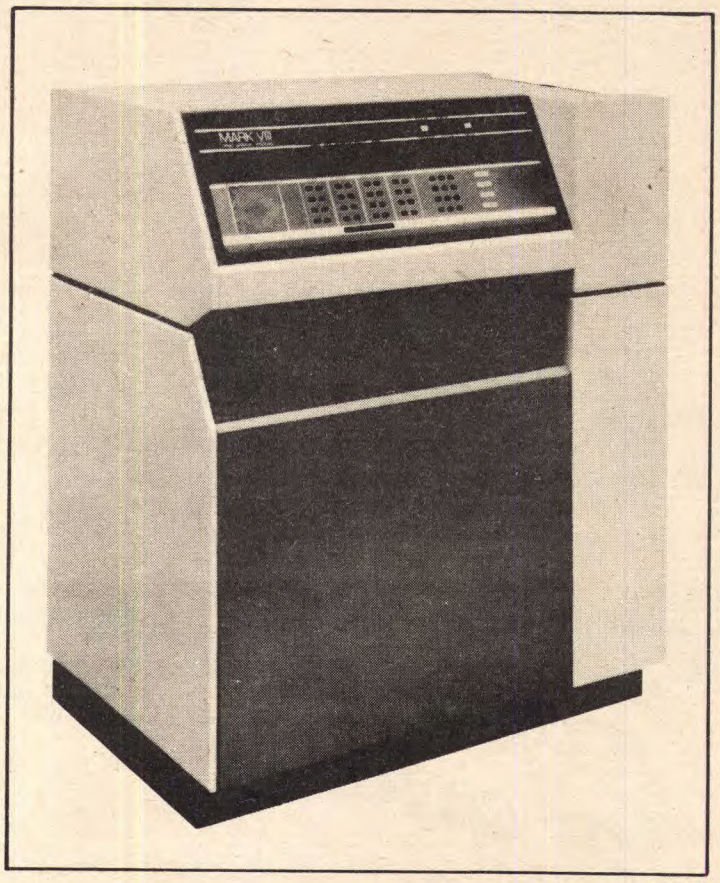

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we know who has these great new faces closest to you

ITC Zapf Chancery

Hermann Zapf comes to letter design through calligraphy. In 1935 he first came across the work of the great German writing master, Rudolf Koch, and started calligraphic exercises with the broad pen. Edward Johnston's "Writing and Illuminating and Lettering" served as a guide and introduction to traditional letter forms. The great collection of writing books at Nürnberg city library presented actual samples of the letter from its earliest written forms. With these examples in front of him and great self discipline, Hermann Zapf taught him-self calligraphy and letter design, and in 1940 cut the first of many typefaces for the Stempel typefoundry. ITC Zapf Chancery, a series in four weights plus two italics, is his latest work as a calligrapher and type designer.

ITC Zapf Chancery Bold

ITC Zapf Chancery Light

ITC Zapf Chancery Light Italic

ITC Zapf Chancery Medium

ITC Zapf Chancery Medium Italic

ITC Zapf Chancery Demi

ITC Zapf Chancery Bold

ABC abcdefghijklmnopqrstuvwxyz

ABCDEFG abcdefghijklmnopqrstuvwxyz

ABCDEFGH abcdefghijklmnopqrstuvwxyz

ABCD abcdefghijklmnopqrstuvwxyz

ABC abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRS

TUVWXYZ abcdef 123456789

Mergenthaler, Linotype, Stempel, Haas

24 pt Walbaum

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRST
UVWXYZ

9 pt Walbaum

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRST
UVWXYZ

J. E. Walbaum (1768-1839) was a typefounder at Goslar and Weimar in Germany. Early in the nineteenth century he cut one of the early modern series, following the designs of the Didot family in Paris rather than Bodoni's at Parma. The work of Didot and Bodoni was regularized through many recuttings during the nineteenth century, so that most of the typefaces that we now call Bodoni are really Victorian machine-made descendants of the charming originals. Walbaum however, worked when the ideas underlying the modern face were forming; the hand of the punchcutter shows in the excitement of the new idea, the first bloom of the crisp thicks and thins assembled into a systematically vertical structure. Walbaum's original matrices have survived in Germany, and are now the property of the Berthold foundry, which acquired them in 1919. By arrangement with Berthold, Walbaum has been produced as a new photocomposition series from Mergenthaler, Linotype, Stempel, Haas.

24 pt Walbaum Italic

24 pt Walbaum Bold Italic

36 pt Walbaum Bold

abcdefghijklmnop
qrstuvwxyz.,;:!?
ABCDEFGHIJKLM
NOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRST
UVWXYZ

Walbaum

9 pt Walbaum Bold

J. F. Walbaum (1768-1839) was a typefounder at Goslar and Weimar in Germany.

Walbaum
Walbaum Italic
Walbaum Bold
Walbaum Bold Italic

ITC Zapf Chancery Light
ITC Zapf Chancery Light Italic
ITC Zapf Chancery Medium
ITC Zapf Chancery Medium Italic
ITC Zapf Chancery Demi
ITC Zapf Chancery Bold

Mergenthaler, Linotype, Stempel, Haas

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Specifier saw **ITC Zapf Chancery**
this morning in New York.

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get it in Tulsa, Ok.?

Canadian likes **Walbaum**
as seen in Vancouver, B.C.

But where can (s)he get
the job set in Oakland, California?

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but it's already there.

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Melville, New York 11747

ITC Fat Face

Parisian
defghijklm

ABC
GHIJKLMNO

Smoke
ABCDEFGHIJKabcde
fghijklmnopqrstuvwxyz

cdefghijk
ABCDEFG

Stymie Hairline
ABCDE
abcdefghijk

ABCDEabc

Arnold Böcklin

NEULAND
ABCD

ABC

ITC NEON

Cooper Black Outline
OBCDEF
abcdefgiklnop

Nubian
ABCDabcdefg
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On July 1, **Smoke** was seen in Santa Barbara.
Arnold Böcklin was on the 8:02 flight to Miami.
Revue opened to raves in Boston.
Cooper Black Outline was received with open arms in Ephrata, Pa.
Cincinnati's got **Stymie Hairline**.
ITC Neon is making waves in Omaha.
ITC Fat Face is making friends in Fort Worth.
A **Parisian** lives in Portland.
Nubian kicked off a successful campaign in Durham, N.C.
Philly talks in **Neuland**.

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Cooper Black Outline

Revue abcdefguv

Display ABCD

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If you are involved in typesetting or publishing in non-latin faces—whether you use in-house Pacesetter equipment or you purchase Pacesetter typesetting from an outside service—it will be worth your while to learn about the many non-latin faces from the Dymo Great Faces Library.

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fy(t)i

for your (typographic) information

A mini-glossary of computer/typographic terms.
Compiled by Paul Doebler and Edward M. Gottschall.

Auxiliary Storage

Any peripheral device (tape, disc, etc.) upon which computerized data can be stored, as opposed to the computer's internal storage capacity.

Base Alignment

Positioning of characters so that their bases, excluding descenders, align along a common horizontal line. Base alignment in phototypesetting facilitates intraline mixing of type of different styles and sizes.

Batch Processing

A technique in which items to be processed in identical or similar ways are collected into groups (batched) to permit convenient and efficient processing.

Baud

A rate-of-speed measurement used in wire transmission of data. Divide the quoted baud rate by the number of bits required per character (including parity bit, if any) to get the character transfer rate per second.

Beard

Beveled space below the printing surface of a metal type letter.

Bearers

Strips of metal, type high, placed around jobs and pages that are to be electrotyped. Also used around metal type forms in reproduction proofing to ensure even impression on paper from inked type.

Bi-Directional Printer

Prints text left to right and/or right to left. Increases printing speed by eliminating nonproductive interval of returning the typing element to the left side of the page before starting the next line.

```
Prints text left to right and/or
< o left.  Increase print-
```

Binary Code

A code that makes use of only two distinct characters, usually 0 and 1.

Binary Coded Decimal (BCD)

A system of binary numbering in which each decimal digit is represented by 4 bits.

Bit

The smallest unit of information in a computer, composed of one binary digit: 0 or 1.

Bit Rate

The speed at which bits are transmitted, usually expressed in bits per second.

In your hands, my fell ow citizens, more than mine, will rest the final success or failure of our course. Since this countr y was founded, each gene ration of Americans has b een summoned to give testi mony to its national loyalty. Th e graves of young Americans who answered the call to service surround the globe. Now the trump et summons us again—not as a call to bear arms, though arms we need— not as a call to battle, though embattled we are, but a call to bear the burden of a long twilight struggle year in and year out, "rejoicing in hope, patient in tribulation"—a struggle against the co mmon enemies of man: tyranny, poverty, disea se and war itself. Can we forge against these enem ies a grand and global alliance, north and south, east and west, that can assure a more fruitful life for all man kind? Will you join in that historic effort? In the long history of the world, only a few generations have been granted the role of defending freedom in its hour of maximum danger. I do not shrink from this responsibility—I welcome it. I do not believe that any of us would exchange places with any other people or any other generation. The energy, the faith, the devotion which we bring to this endeavor will light our country and all who serve it—and the glow from that fire can truly light the world. And so, my fellow Americans: ask not what your country can do for you—ask what you can do for your country. My fellow citizens of the world: ask not what America will do for you, but what together

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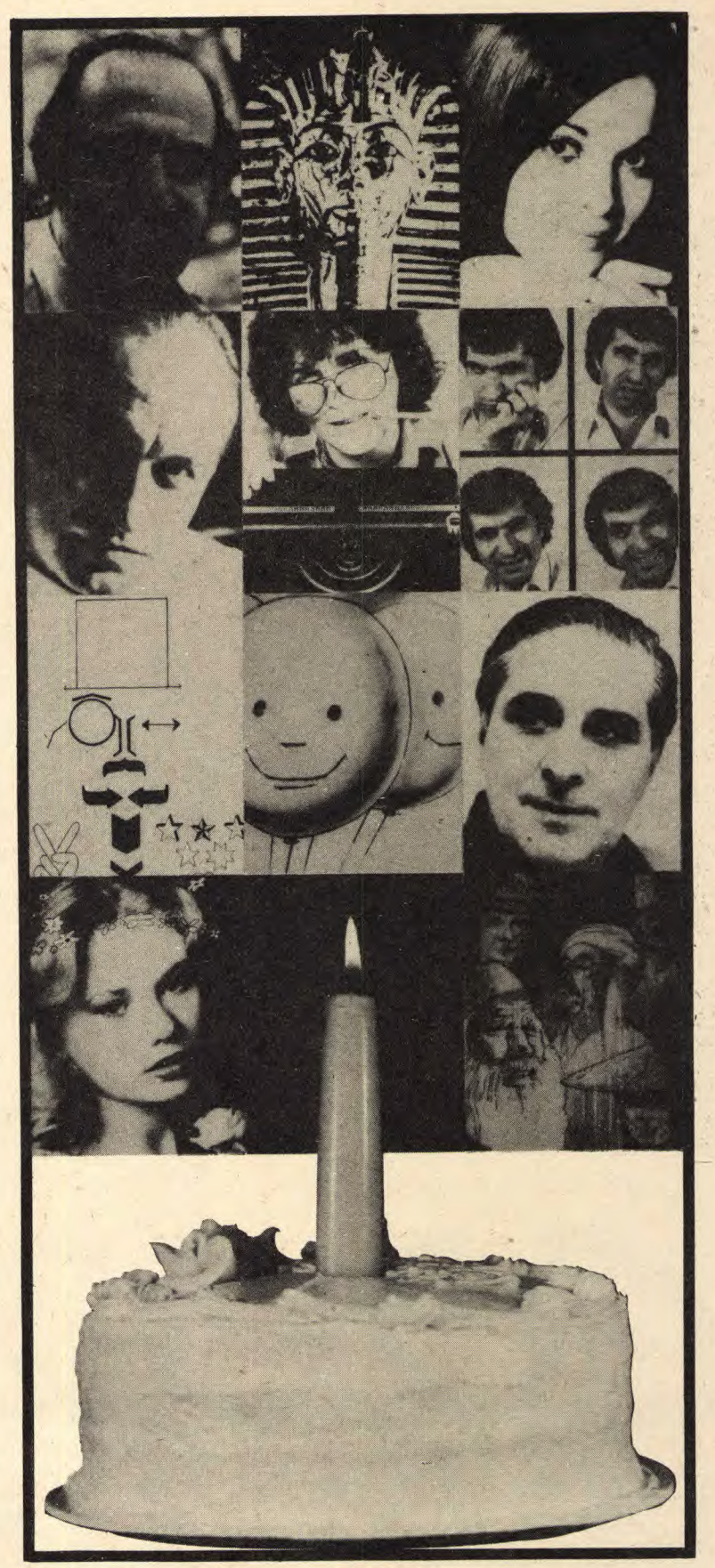

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for your (typographic) information

A mini-glossary of computer/typographic terms.
Compiled by Paul Doebler and Edward M. Gottschall.

Black Box

Normally used to refer to the operating unit or "the brains" of an electronic system. It contains the circuits that receive electronic information and analyze, measure, compute or rationalize this information, and then convert the result or solution to other electrical signals or pulses which in turn are normally fed into some display or output unit. It is located between the input and output devices or some electronic computing system.

Block

A group of words, characters or digits that is handled as a single unit in a computerized system.

Border

A simple or decorative frame enclosure surrounding a body of type composition.

Break Up for Color

To divide a form that is to be printed in more than one color into separate forms, one for each of the colors.

Buffer

An intermediate storage area or device that holds data temporarily when it is being transferred between elements of a computer system. It usually is a piece of hardware, an area of memory, but it may be a disc or a tape.

Byte

A group of adjacent bits operated on as a unit in a single computer step. Usually shorter than a computer word (see Word) it often is one complete character (letter, number, punctuation mark, symbol, etc.).

Canned Formats

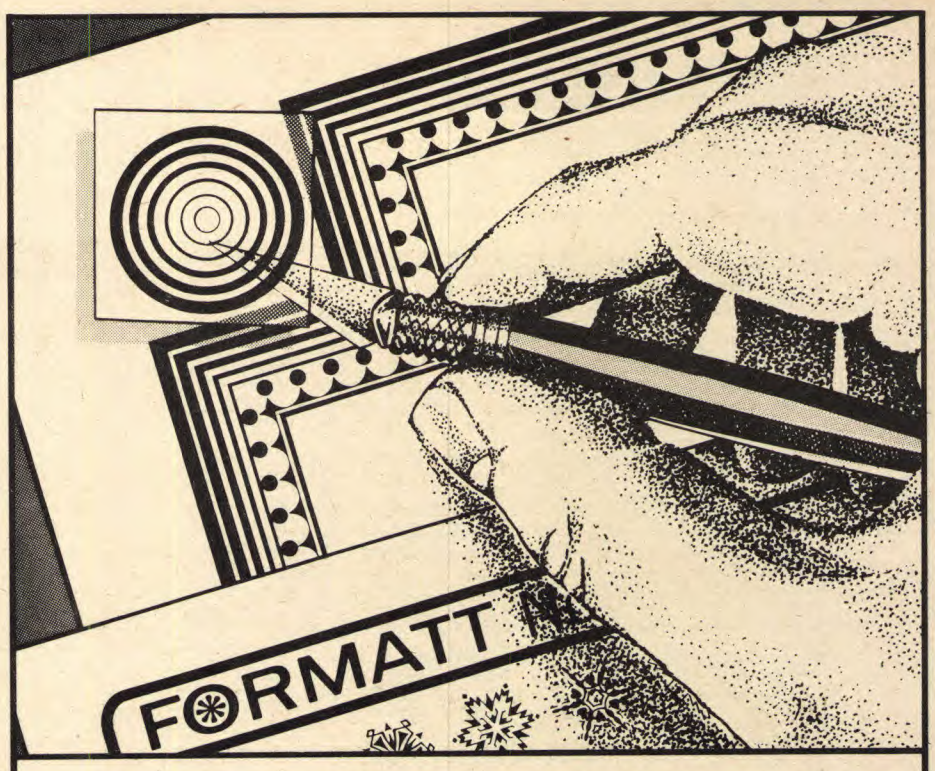
Specifications for the setting and/or makeup of type matter which are maintained in magnetic or paper storage and can be used repeatedly to command a typesetter to output various material in a predetermined graphic format. Includes specifications of typeface, size, leading, line length, position of elements, etc.

Cap Height

The height of a capital letter, from the base line to the top of the letter.

Cathode-Ray Tube (CRT)

A viewing tube, as in a television set, coated with phosphorescent material that lights up in areas struck by an electronic beam, producing a glowing image. Used in phototypesetting to display copy being set, as well as to recall already set copy for editing. CRT's are used both in editing terminals and in typesetting machines.



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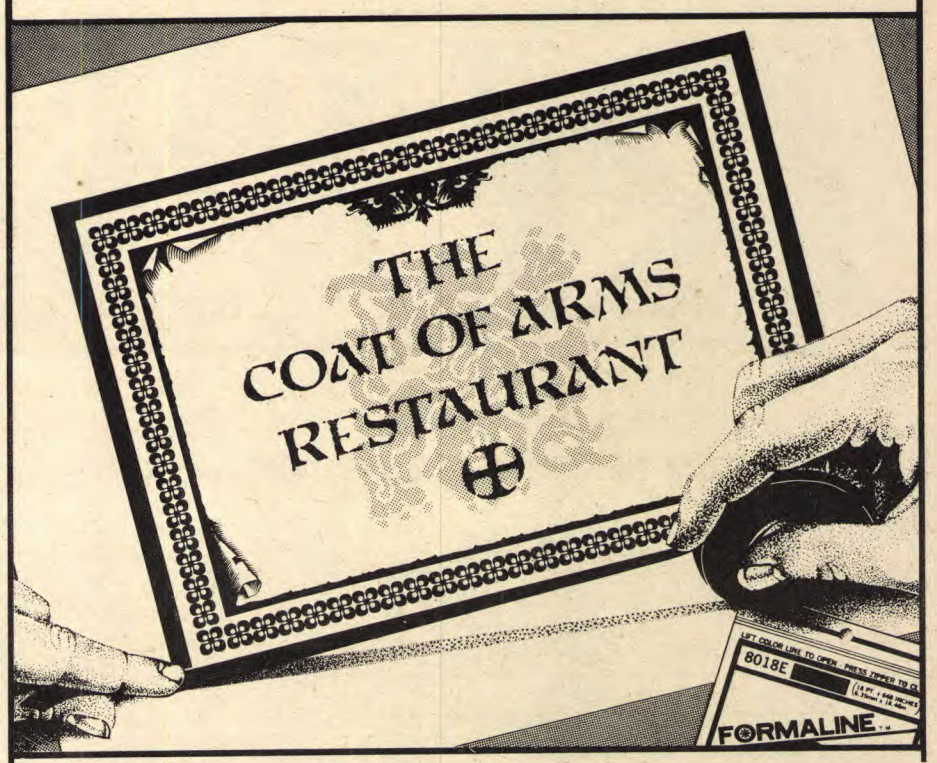

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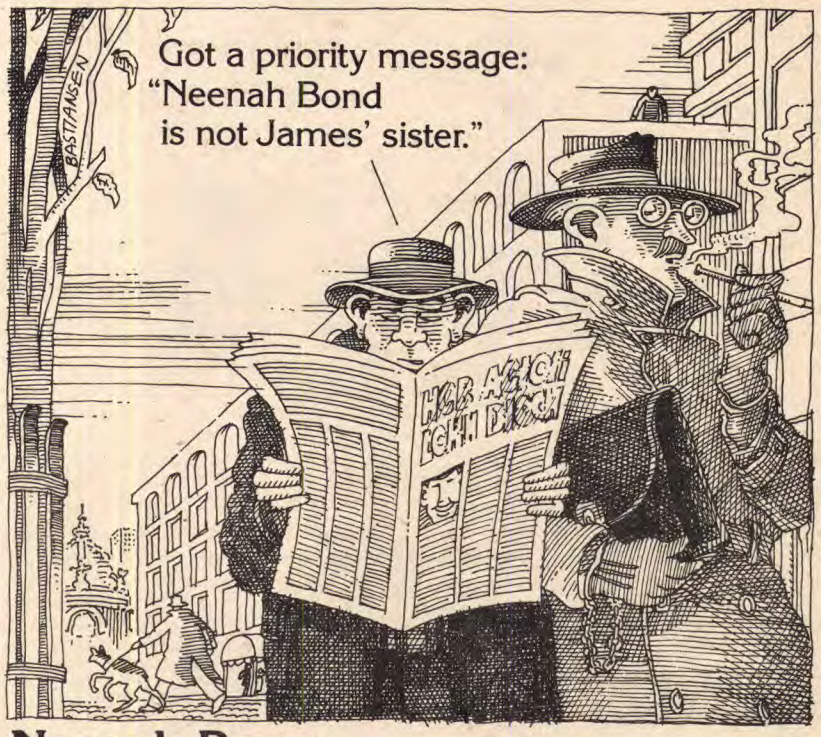

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(v) ____ Principal, Officer
(w) ____ Other _____

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(4) ____ 50-99
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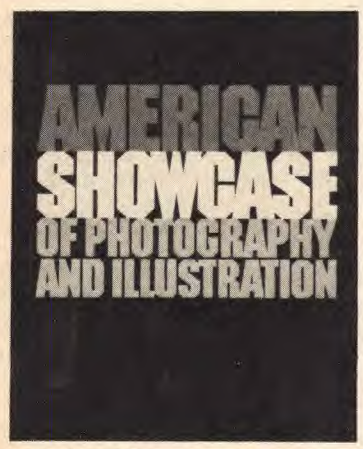
Starting with this issue of U&lc, the Book Shop, instead of offering books for sale, will review new books believed to be of interest to U&lc readers and will list the publisher, with address, and the price of the book so books may be ordered directly. This first edition of the new U&lc Book Shop reviews some of the more popular books that have been previously listed as well as some new books. All prices are for delivery within the U.S.A. Prices are based on payment accompanying order. If payment is not included, you will be billed for handling and shipping charges. Please be sure to include your applicable state and local taxes.



American Showcase of Photography and Illustration Vol. 1.

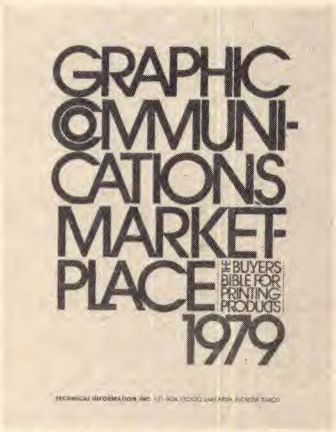
This book is doubly exquisite. It's exquisite to look at and exquisitely useful. Designed by Herb Lubalin, 672 of its 730 photographs and illustrations are in full color, all on glossy coated paper. Alphabetical index makes it easy to find the work of any of 163 artists or photographers. Photographers and artists are also listed by specialty and geographical regions served, and addresses and phone numbers are given for all. American Showcase, Inc., Suite 1929, 30 Rockefeller Plaza, New York, NY 10020. 226 pages. 9¼ x 11¾. $29.95 cloth. $19.95 paper.

American Showcase of Photography, Illustration and Graphic Design 2

A beautiful and useful full-color visual index to the best work of 181 artists. The Showcase aims to help art directors, graphic designers, editors and corporate decision makers select top visual talent. It includes numerous examples from ads, annual reports, packaging, personal projects, etc. Includes stimulating essays and comprehensive lists (names, addresses, phone numbers) of over 5,000 artists and art sources. Designed by Herb Lubalin. American Showcase, Inc., Suite 1929, 30 Rockefeller Plaza, New York, NY 10020. 227 pages plus reference section. 9½ x 12. $35.00 cloth. $22.50 paper.

Architectural Signing and Graphics
by John Follis and Dave Hammer

A handbook of signs as integral design elements in the environmental planning of large architectural complexes, such as airports, shopping centers, civic buildings, hospitals, parks and cultural centers. John Follis is one of the first architects to specialize in this emerging design discipline. The book traces the steps in tackling signage problems and includes 24 illustrated case studies of the work of leading signing and graphics designers. Watson-Guptill Publications, 2160 Patterson St., Cincinnati, OH 45214. 232 pages (24 in color). 250 b/w illustrations. 9 x 12. $32.50.

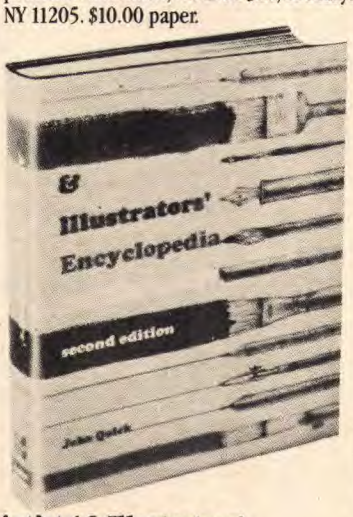


Graphic Communications Marketplace—1979

An up-to-date guide to over 2,000 modern printing and allied industry equipment and systems manufacturers, suppliers, dealers and service organizations. Verified mailing addresses, telephone numbers, identities of key people and other useful data for all listings. The marketplace also contains a buyer's guide yellow-pages section with some 5,000 entries in 600 product/service categories, about 2,000 annotated trade names and more than 350 associations and periodicals of interest to the graphics communication industries. Book Department, Technical Information, Inc., P.O. Box 12000, Lake Park, FL 33403. 280 pages. 8½ x 11. Perfect bound. $25.00.

RSVP

RSVP, a new source of talent, is an illustrated directory of freelance illustrators, designers and photographers. The works of 168 artists are illustrated. More than 100 pages are in full color. A reference section lists those who do mechanicals, comps, retouching, props and sets, typesetting, etc. The publishers are also available for consultation (free) when more information about an artist is needed or updated address/phone data is required. Artists may be contacted directly or through the publisher. Lebenson, P.O. Box 314, Brooklyn, NY 11205. $10.00 paper.



Artists' & Illustrators' Encyclopedia, 2nd Ed.
by John Quick

A one-volume guide to the techniques, tools and materials of today's visual arts. Its A-Z arrangement gives instant access to more than 4,000 terms. Many of the terms are not simply defined, as in a dictionary, but succinctly explained. 275 illustrations show tools, equipment, techniques. 800 new entries bring this second edition up to date with the new tools and materials. Bibliography. Index. McGraw-Hill, Inc., 1221 Avenue of the Americas, New York, NY 10020. 328 pages. 7½ x 9½. $16.95.

57th Art Directors Annual

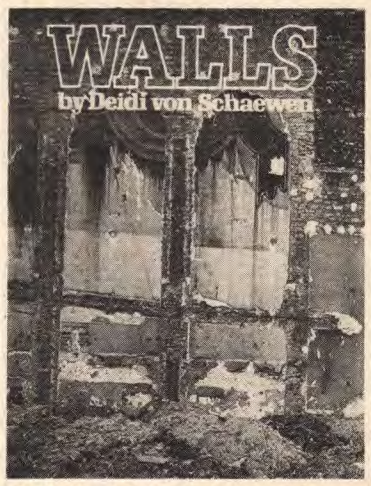
The 1978/1979 annual is the number one book of commercial art and design ideas. It is a rich idea source and a pictorial record of outstanding graphic solutions to communications problems in newspaper advertising; newspaper editorial; magazine advertising, including consumer ads, public service ads, political ads, and business or trade ads; television consumer and public-service ads, film titles and logos and film promos; promotion and graphic design, including booklets, brochures, sales kits, annual reports, house organs, packaging, record albums, calendars, letterheads, logos and corporate identity programs; posters, both public service and political; books and jackets; art and illustration, including advertising, promotion and editorial; photography. Louis J. Martin & Associates, 95 Madison Ave., New York, NY 10016. 750 pages. 8 x 11¼. 1,200 entries. 16 full-color pages. $29.95.

Illustrator Illustrated No. 1

This is a beautifully presented visual index to the work of hundreds of leading illustrators all over the world...from the best known, such as Milton Glaser and Seymour Chwast, to lesser-known illustrators representing a wide range of styles. Color and b/w pages show the work of the artist or studio represented and the address, phone, specialties, list of artists (if a studio) and the artists' representatives. Art Directors' Index, 415 West Superior St., Chicago, IL 60610. 350 pages. 8¾ x 12¾. $51.90.

Encyclopedia of Source Illustrations
Edited by Johann Georg Heck

A faithful facsimile reissue, in two volumes, of The Iconographic Encyclopedia of Science, Literature and Art published in Philadelphia in 1851—presenting in astonishingly detailed steel engravings the scope of man's knowledge up to that time in every important field. Complementing the 11,282 steel engravings reproduced are clear descriptions of each plate, and an almost incredibly complete index for locating any subject—or any individual picture under that subject—immediately. Pictures are of reproducible quality. Morgan & Morgan, 145 Palisade Street, Dobbs Ferry, NY 10522. 300 pages. 12 x 9¼. Each volume, $31.00. Boxed set, $60.00. Softcover set, $36.00.



Walls by Deidi von Schaewen

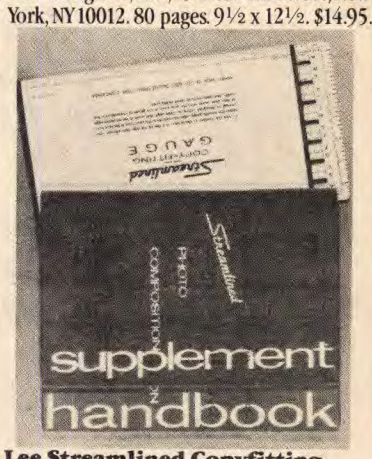
Walls come into their own as an art form via Ms. von Schaewen's perceptive camera. Colors, textures and graphic designs inherent in walls come alive in the color and b/w photographs that grace this book. Her pictures, taken in Berlin and New York as well as throughout France, Spain, Italy, Belgium and Jamaica, constitute a new art form. Short introduction and 142 pages of pictures of walls. Pantheon Books, 201 East 50th St., New York, NY 10022. 158 pages. 8¾ x 11½. $17.95 hardbound. $8.95 paper.

Graphis Posters '79
Edited by Walter Herdeg

A visual record of the world's best posters, arranged in four categories: advertising, cultural, social and decorative. Beautifully designed and printed. Hastings House, 10 East 40th St., New York, NY 10016. 212 pages. 9½ x 12. 698 illustrations; 80 in color. $49.50.

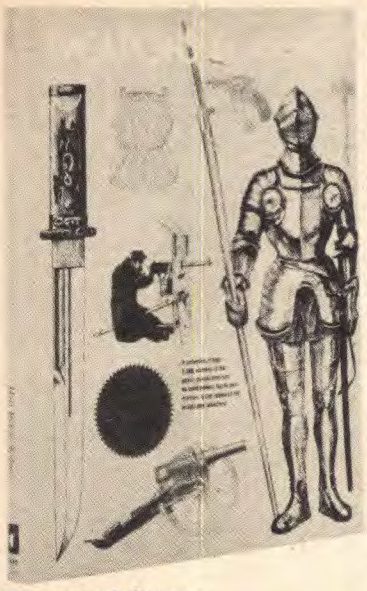
Holidays

A Hart Picture Archives collection of public domain pictures of national and religious holiday festivities, scenes and paraphernalia. Large, easily reproducible pictures are printed on glossy coated paper. All are identified and the source is given. Indexed. Hart Publishing Co., Inc., 15 West 4th Street, New York, NY 10012. 80 pages. 9½ x 12½. $14.95.



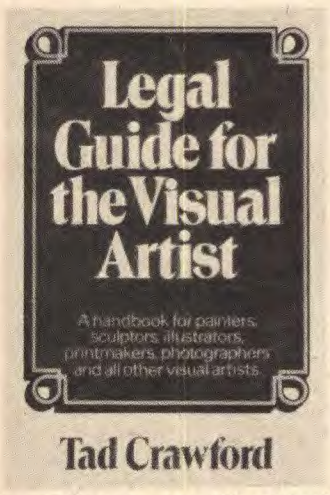
Lee Streamlined Copyfitting
by Arthur B. Lee

This updated version of a long-established copyfitting handbook alphabetically lists about 700 typefaces offered on the V-I-P, Linocomp, Linoterm, Compuwriter, Unisetter, Editwriter, Universal, Comp/Set and Quadritek machines. Copyfitting data for point sizes from 6-24 points are keyed to applicable scales on the accompanying plastic gauge. Explanatory text tells how to adjust for tighter than normal setting. Text also describes the salient features of each of the systems. This handbook supplements one covering the Alphatype, Linofilm, Fotosetter, Monophoto and Photon typesetters. The two books and the gauge are offered as a package. Table shows how to use system for newly issued faces. Arthur B. Lee, 145 East 52nd St., New York, NY 10022. $15.00.



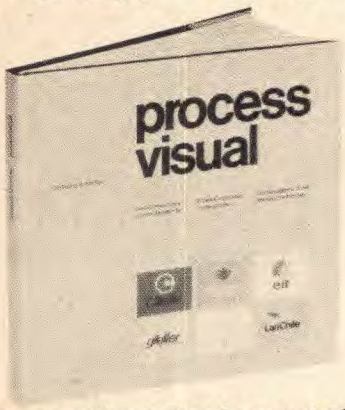
Weapons & Armor

A pictorial history of the development of the engines of warfare from ancient to modern times. Covers automatic weapons, battle-axes, bows, arrows, quivers, breast plates, bucklers, shields, catapults, clubs and cudgels, crossbows, daggers, gauntlets, hand weapons, helmets, knives, lances, linestocks, pikes, pistols, rifles, and more. This is one of the Hart Picture Archives series. Good-size illustrations, all in the public domain, on glossy coated paper. More than 1,000 pictures, all captioned with identification and source. Indexed. Hart Publishing Co., Inc., 15 West 4th Street, New York, NY 10012. 192 pages. 9½ x 12½. $23.95.



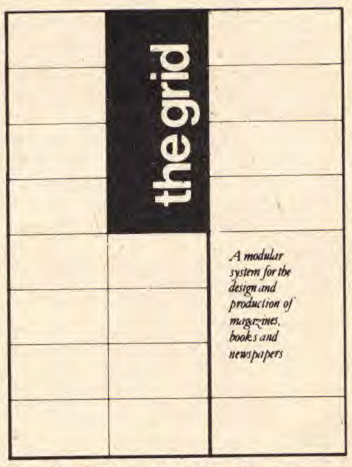
Legal Guide for the Visual Artist by Tad Crawford

A handbook for designers, illustrators, photographers and other artists. Covers tax problems, including deducting cost of working space and materials, as well as the new copyright law, rights of the artist, sales problems, reproduction rights, leases, estate planning, donations to museums, contracts, artists groups, etc. Hawthorn Books, Inc., 260 Madison Ave., New York, NY 10016. 288 pages. 6⅛ x 9¼. $9.95.



Process Visual: Development of a Corporate Identity by Wolfgang Schmittel

Six well-known graphic designers and design teams each present their work for a major client. Book covers the fashioning and executing of the total corporate identity program, including the drafting phases. The reader can follow a work from preliminary idea to finished design. A valuable, profusely illustrated information/idea source for marketing executives as well as for designers. Hastings House, 10 East 40th Street, New York, NY 10016. 200 pages. 10 x 9⅞. Over 1,000 illustrations, many in full color. Beautifully printed. $67.60.



The Grid by Allen Hurlburt

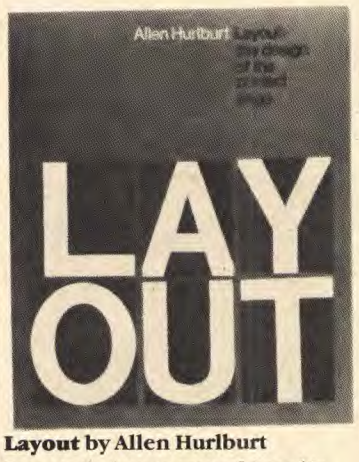
The grid, a modular system used by graphic designers, is explained and illustrated by internationally renowned designer Allen Hurlburt. Mr. Hurlburt focuses on the application of the grid for the design and production of newspapers, magazines and books. The work of 18 top designers is shown and analyzed. Superbly illustrated. Lucid text. Book includes a technical appendix on the latest hardware and a glossary of terms. Inspiring and useful to artists, teachers and students. 106 illustrations. Van Nostrand Reinhold Co., 7625 Empire Drive, Florence, KY 41042. 96 pages. 9 x 12. $16.95.

Moments of Vision by Harold E. Edgerton and James R. Killian, Jr.

This is the story of the stroboscopic revolution in photography. A key figure in this revolution was Harold Edgerton. It was his inventions that enabled photographers to work on location and under previously impossible conditions. It was his wizardry that made possible sequential pictures of a bullet bursting through a balloon or a drop of milk splashing on a plate or a place-kick caught at the moment of impact. There is a description of the technology of stroboscopic flash, but the highlights of this book are the 199 b/w pictures and 12 color pages of everything from drops and splashes to people in action, undersea photographs and atomic bomb explosions. The MIT Press, 28 Carleton St., Cambridge, MA 02142. 192 pages. 11¼ x 9. $20.00.

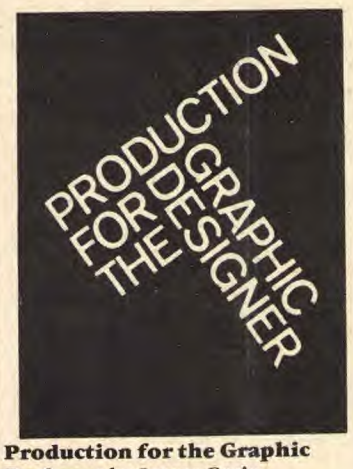
Pasteup by Rod von Uchelen

A how-to especially helpful to offices and personnel with duplicating and reproduction centers. Explains functions and mechanics of paste-up at three levels of complexity: office duplication, professional and art production. Includes basic data on tools, materials, methods, and what the artist needs to know about typography and printing processes and such special areas as assembly, markup, retouching and lettering. Watson-Guptill Publications, Inc., 2160 Patterson St., Cincinnati, OH 45214. 132 pages, 200 illustrations. 8½ x 9¼. $12.95.



Layout by Allen Hurlburt

Presents the keys to successful graphic design by tracing the history of 20th-century design, analyzing basic principles, explaining content of the printed page and the psychology of graphic communications. Deals with major art movements and ways of dividing space on the page, from the Golden Mean of Greece to Le Corbusier's modular system and the Swiss grid system. Relates content to photography, illustration, typography, and all to the communication's purpose and to achieving the desired response. A thoughtful and articulate analysis of applied graphics by a master practitioner. Watson-Guptill Publications, Inc., 2160 Patterson St., Cincinnati, OH 45214. 160 pages. 8½ x 10½. 200 illustrations. Bibliography. Index. $17.95.

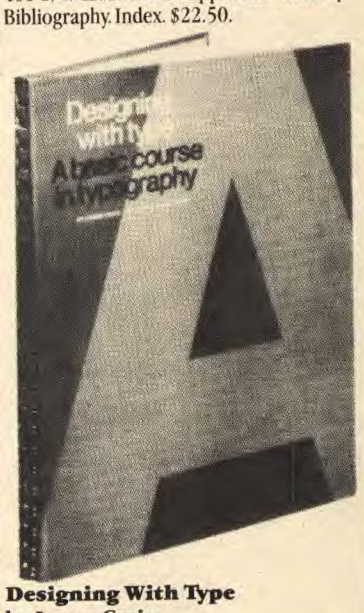


Production for the Graphic Designer by James Craig

Written by a designer for the designer. Covers typesetting, printing, paper, inks, binding/folding/imposition, and preparation of mechanicals. A basic fact book. Glossary of 1,100 entries. Paper section lists papers by generic names, describes their characteristics and uses. Type specimens. An excellent table of comparative typesetting systems. Bibliography. Index. Watson-Guptill Publications, Inc., 2160 Patterson St., Cincinnati, OH 45214. 208 pages. 8½ x 11. Over 400 illustrations. $19.95.

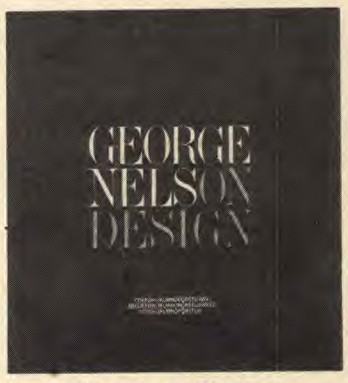
Phototypesetting: A Design Manual by James Craig

The is a much-needed book. It could be titled, "Everything a Designer Needs to Know About Phototypesetting." It's all there, heavily illustrated. The focus is on what you can do and how to do it, rather than on how the machines work. The text is lucid. Although written for the professional art director or designer it is an excellent manual for an editor, writer, production manager, student or teacher. Watson-Guptill Publications, Inc., 2160 Patterson St., Cincinnati, OH 45214. 192 pages. 8½ x 11. 400 b/w illustrations. Appendix. Glossary. Bibliography. Index. $22.50.



Designing With Type by James Craig

Aimed at the design educator and the student working with type, this is at once a book and a working tool. It is basic, clear and contemporary in viewpoint and content. As a book on this subject should be, it is heavily visual, with over 180 typographic illustrations. It is not simply a schoolbook but of much value to anyone in the graphic arts who wants a clear concise understanding of typefaces, typesetting systems and procedures. It has a good selection of display type showings and in-depth coverage of five basic text type families. Design projects at end of each chapter. Watson-Guptill Publications, Inc., 2160 Patterson St., Cincinnati, OH 45214. 176 pages. 9 x 12. Semi-concealed Wire-O Binding. Glossary. Index. Bibliography. $15.00.

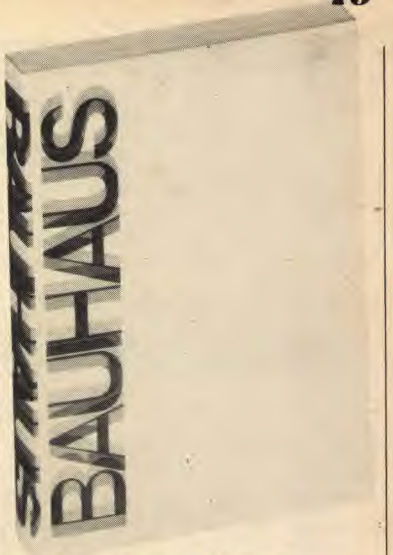


George Nelson on Design by George Nelson

Designer and architect George Nelson is as comfortable and effective with words as he is with design problems as big as a city or as small as a chair. In the 22 essays that constitute this collection of his writings and lectures he articulates and illustrates many aspects of the tensions among function, technology and social values. He decries visual illiteracy and does much to dispel it in his discussions of tents, topless buildings, design as communication and other provocative subjects—raising controversial questions and offering insightful answers. Watson-Guptill Publications, Inc., 2160 Patterson St., Cincinnati, OH 45214. 192 pages. 50 b/w illustrations. 9¼ x 10. $17.95.

How to Design and Improve Magazine Layouts by Raymond Dorn

A practical guide for the person concerned with designing or redesigning publications. Offers a myriad of solutions to a wide range of editorial design problems. Thoroughly illustrated. Its 35 chapters cover type, pictures, tools, procedures, design principles, creative thinking, trends and techniques and the many elements (contents, charts, etc.) that go into a magazine, as well as different kinds of formats and ways to organize space. Brookwood Publications, P.O. Box 1229, Oakwood, IL 60521. $19.50.



Bauhaus: Weimar, Dessau, Berlin, Chicago by Hans Wingler

This is truly the definitive work on the Bauhaus. It is a thoroughly researched and imaginatively presented report on one of the most important cultural forces of the 20th century. It is a most comprehensive collection of documents and pictures. Here is the history and record of the Bauhaus along with exciting pictorial coverage of its achievements in architecture, industrial design, typography, painting and drawing, stained glass, stage sets, advertising and much more. Here, too, are formal portraits of such Bauhaus masters as Gropius, Feininger, Kandinsky, Klee, Moholy-Nagy, Albers, Bayer, Breuer and Ludwig Mies Van der Rohe. The MIT Press, 28 Carleton Street, Cambridge, MA 02142. 608 pages. 8½ x 11. 200 documents. 800 illustrations. $17.50 paper. $100 hardcover, boxed edition with 24 color plates, published 1969.

Early American Gravestone Art in Photographs by Francis Y. Duval and Ivy B. Rigby

A brief history of the art of tombstone carving in the United States and 201 dramatic reproductions of carvings from burial grounds in New England, the Middle Atlantic states, Ohio, Tennessee and Virginia. A kind of Baedeker for this folk art. Dover Publications, Inc., 180 Varick St., New York, NY 10014. 133 pages. 8¼ x 11. $6.00 paper.

Alvin Langdon Coburn, Photographer: An Autobiography

Coburn was one of the great artists of the early part of this century. Much of his work appears in private collections. His unconventional posing of models, his soft-focus tonal compositions and other innovations startled and stimulated the creative world. This is a paperback version of the original (1966) edition and includes 73 illustrations. Dover Publications, Inc., 180 Varick St., New York, NY 10014. 160 pages. 8½ x 11. $6.00.

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